

# THE MUSICAL TIMES

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## WORCESTER MUSICAL FESTIVAL, SEPTEMBER 7, 9, 10, 11, and 12, 1884.

SUNDAY MORNING, SEPTEMBER 7,  
GRAND OPENING SERVICE.

TUESDAY MORNING.—THE REDEMPTION.

TUESDAY EVENING.—Cantata, HERO AND LEANDER and MISCELLANEOUS SELECTION.

WEDNESDAY MORNING.—CHERUBINI'S MASS in D minor, THE CHRISTIAN'S PRAYER, and other works.

WEDNESDAY EVENING.—ELIJAH.

THURSDAY MORNING.—DYORÁK'S STABAT MATER, conducted by the composer; ST. PAUL.

THURSDAY EVENING.—Selections from ORPHEUS and MISCELLANEOUS SELECTION.

FRIDAY MORNING.—THE MESSIAH.

FRIDAY EVENING.—GRAND CLOSING SERVICE.

PRINCIPAL VOCALISTS.—Madame ALBANI, Mrs. HUTCHINSON, and Miss ANNA WILLIAMS, Madame ENRIQUEZ, and Madame PATEY; Mr. LLOYD and Mr. BOULCOTT NEWTH, Mr. BRERETON and Mr. SANTLEY.

Programmes, containing full particulars, may be obtained either from Messrs. Deighton and Co., or Mr. E. J. Spark, High Street, Worcester.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1884.

## THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

It must be freely admitted that although the power of Italian opera in this country is now fast declining, it has had a long and glorious reign. But a few years ago the commencement of the musical season was dated from the opening of the "Opera," as it was termed; and when the vocalists engaged at this establishment had arrived in the metropolis the only musical questions which agitated the fashionable world were what parts the favourite *prima donna* would be likely to appear in, and what would be the "off" evenings upon which, as no petted vocalist would sing, the holders of boxes and stalls might absent themselves from their usual after-dinner lounge. The change has certainly been very gradual; but assuredly it is utterly wrong to assert that the large sums paid to the principal vocalists is the reason why Italian opera is no longer remunerative. The fact is that the taste for the feeble music of this school of writing began to decline when better music became more generally known, and the power of the *prima donna* only became despotic when the composer had ceased to retain his hold upon public sympathy. How long the institution may exist supported by so slender a prop it is difficult to say. Conscious of her importance to the cause, we can scarcely wonder at the enormous terms demanded by a first soprano, although we may wonder that a lessee can be found to pay them; but signs are not wanting that a system so destructive of true art must come to an end, and few real music-lovers will, we believe, regret it. Meanwhile, however, English and German opera, at first timidly submitted to a British audience, have so grown in public estimation as to be anticipated yearly with the keenest interest, and Italian opera must now be content to take its place as one only of the many musical attractions of the London season.

This year Mr. Gye has done but little at the Royal Italian Opera to attract any save those who are still abject subjects of the "Queens of Song." Mesdames Albani, Adelina Patti, Pauline Lucca, Sembrich, Durand, and Fursch-Madi, however, have proved a tower of strength, and had they been adequately supported by tenors the season might have been thoroughly worthy of this time-honoured establishment. The only novelty presented has been Reyer's "Sigurd," the production of Mr. A. C. Mackenzie's "Colomba" being, we understand, deferred until next season. The new-comers have been noticed in THE MUSICAL TIMES as they appeared; but although most of them were favourably received, we doubt whether any one—with the exception of M. Jourdain, the tenor, and perhaps of Madame Laterner—will be included in the company next year.

The German opera has been a friendly rival during the season, Madame Albani having materially added to the strength of some of the Wagner operas by singing in German the music of the principal character. Now that vocalists of all nations are engaged in the rendering of Italian opera, there can be no possible reason why companies should not amalgamate, and we may eventually have works performed in the language they were composed in, by singers whose principal claim to public recognition is that they can sing. Mr. Villiers Stanford's Opera "Savonarola," produced for one night almost at the

conclusion of the season, certainly redeems a promise in the prospectus; but we could wish that a work which has received the stamp of approval in Germany had been treated with more respect. There has been much earnestness displayed by every member of the company, under Herr Richter's direction; but as mere vocalists we cannot by any means award them unqualified praise. "Tristan und Isolde" was perhaps better rendered than any other opera during the season; but, on the whole, the artists engaged could scarcely be said to have sustained the *prestige* of a country to which we are now taught to look for the highest development of operatic art.

Mr. Carl Rosa's season of English opera at Drury Lane Theatre, although of short duration, decisively proved how much he had strengthened his hold upon the British public since, many years ago, he commenced his enterprise. Perseverance in the cause he had at heart—the establishment of a home for the works of native artists, and for those of foreign composers translated into the language of the country—has been at last amply rewarded, crowded houses, and a warm response to the announcement on the closing night that he would prolong his stay next season, fully attesting his decisive success. Mr. Villiers Stanford's new Opera, "The Canterbury Pilgrims," has, artistically, fully realised all that was expected from this rising young composer; but this work (with the two successes of last season, Mr. Mackenzie's "Colomba" and Mr. Goring Thomas's "Esmeralda") has been strangely mixed up with those old-world specimens of English workmanship which still attract paying audiences. It is no doubt an expensive luxury to educate the people to an appreciation of higher works in art than they have been accustomed to; and we must not blame Mr. Carl Rosa if he pursues this labour of love somewhat cautiously; but there can be no question of the reaction that has commenced, and we look forward with much hopefulness to next season, when, with more time at his command, the lessee may be enabled to plan his programmes so that he can lead, as well as be led by, the public taste.

The "Royal English Opera Company" also gave a few weeks' season, at Covent Garden Theatre, in the early part of the year, when Nessler's "Piper of Hamelin," and "Victorian," by Mr. Julian Edwards, were produced, neither, however, creating much effect. Many late members of Mr. Carl Rosa's company took part in this enterprise, which was only moderately successful.

One more has been this year added to the list of comic operas by Messrs. Gilbert and Sullivan; and although it can scarcely perhaps be said that "Princess Ida" is fully equal to some of its predecessors, it may be recorded as a distinct success. Unless the public become weary of this form of entertainment, there can be no reason why the specimens, which are now accumulating to a somewhat formidable extent, should not be multiplied as long as these two artists remain in partnership. Whatever may be said as to their effect upon art, both in a literary and musical point of view, there can be no question that they have hit the popular taste; and although the types of almost all the characters in the "Sorcerer" have been reproduced in the many operas which have followed it, so large an amount of skill and cleverness has been exercised in disguising this fact that few persons have ever thought of identifying their old friends under new names, or even cared to do more than laugh at the good-humoured satire of the author and the quaint music of the composer. We have indeed a right to treat with respect works which can draw nightly such large and intelligent audiences, and have little doubt that next year

"Princess Ida" will be replaced by a production equally creditable, in an artistic sense, to its authors, and equally satisfactory, in a pecuniary sense, to the management.

The Philharmonic Society has been enabled not only to give its annual series of Concerts without any call upon its Guarantee Fund, but to recover that position in public estimation which had become endangered by too conservative a management. During the past season much activity has been shown; and we may mention, in proof of a desire to follow in the footsteps of those who directed the Society in its best days, that Herr Dvorák was invited to produce and conduct a work of his own composition entirely new to this country. Other interesting novelties have also been occasionally included in the programmes, all of which have been commented upon by us at the time; and although, perhaps, too many of the Concerts have comprised none but familiar works, they have always been such as must ever be cordially welcomed. But we cannot too forcibly express our regret that when the resignation of Mr. Cusins left the Directors free to seek for the best Conductor they could find they should throw away the chance, and divide the office amongst a number of artists, so that the members of the band, in the absence of a permanent ruling mind, should occasionally be tempted to rule themselves. It is true that all the Conductors chosen had special qualifications for the task; but orchestral performers will not implicitly obey directions at one Concert which may be contradicted at the next; and we earnestly hope that the experience of the season will cause the Directors to reconsider their resolution, and appoint one thoroughly competent Conductor for the next series of Concerts.

The Richter Concerts, which now seem to be firmly established in this country, have been at least artistically successful during the season, although the audiences have not always been as numerous as could be desired. The truth is that Herr Richter is associated in our minds with the music of the modern German school, and at first some disappointment was felt when it was found that too few of such compositions were contained in his programmes. As a ruling power over the rendering of the great standard orchestral pieces Herr Richter is thoroughly appreciated, although we may not always agree with his readings; but he directs best the works with which he sympathises most; and true art-lovers, therefore, attend his Concerts not so much to enjoy the compositions they already know as to learn something of those which represent what should only be termed music of the "future," as long as no Conductor of the "present" possesses the faculty of realising their beauties. Much of Wagner's music, however, was given at the later Concerts; and we have to thank Herr Richter for including Brahms's new Symphony in his selections, and also for recognising the worth of English composers by a performance of Mr. Mackenzie's orchestral ballad "La Belle Dame sans Merci."

The Directors of the Sacred Harmonic Society, in addition to engaging Mr. Charles Hallé as Conductor, very wisely secured the services of Mr. W. H. Cummings as Director of the choruses and occasional Conductor; and the Concerts of the season have been thoroughly satisfactory. Gounod's "Redemption," one of the great successes of the Society's Concerts last year, again proved a powerful attraction; and Bach's "Christmas Oratorio" (conducted by Mr. Cummings) and Sir G. A. Macfarren's Oratorio "King David" (under the conductorship of Sir Arthur Sullivan) were also highly interesting performances. We have every hope that the Society is now fairly established, and that it will continue

to maintain the fame which it so legitimately earned at a time when sacred music of the highest class was but little known to the general public.

We are sorry to find that in spite of the most praiseworthy efforts of Signor Randegger to carry on the Association so long known as "Mr. Henry Leslie's Choir," it has been resolved to abandon the undertaking after the present season and dissolve the Choir. We care not to enquire into the reasons which led to this resolution, but it is asserted that the attendance at the practices was by no means regular, and that consequently the *prestige* so long attached to this body of vocalists could not be worthily maintained. During the season the usual Concerts have been given, and with a fair amount of success; but we all know how much more difficult it is to keep life in a resuscitated Society than to found a new one, and have therefore only to express our regret at parting with an old friend, and to thank Mr. Leslie for giving that spur to the practice of delicate choral singing in this country the good effect of which will never be effaced.

The Bach Choir has given two Concerts, under the direction of the founder, Mr. Otto Goldschmidt, the programmes of which were interesting, although perhaps somewhat severely classical. The singing has scarcely been beyond reproach, especially at the second Concert; and it would be unkind to pass over this fact in recording the work of a Society which should be as earnest in retaining its high reputation as it was in earning it.

The Monday and Saturday Popular Concerts have continued their successful career during the season, an especial feature being the performances of Madame Schumann, who was welcomed with a warmth which must have convinced her how highly her exceptional gifts are appreciated by all true art-lovers in this country. Apart from her exquisite rendering of all the great classical pianoforte works, Madame Schumann as an exponent of the compositions of her late husband stands quite alone; and at each visit she reads us a lesson which will not be forgotten. It says much for the concert-going English public that whenever she has played the room has been crowded in every part; and it may with confidence be asserted that as long as she holds the power to exercise the art her attraction will in no respect diminish.

Although the Crystal Palace Concerts have been thoroughly satisfactory to those who journey to Sydenham for the purpose of listening to good compositions well played, but little interesting novelty has been given, except the two orchestral works of our great artistic visitor, Herr Dvorák, which, conducted by the composer, created a marked effect, his two "Gipsy songs," admirably sung by Mr. Winch, the American tenor (who has in a few months legitimately earned the highest place as a vocalist), also eliciting a storm of applause. Mr. Manns still rules over the admirable band he has so long directed, and which we sincerely hope will remain intact.

The prominent position taken by the Royal Albert Hall Choral Society, under the able direction of Mr. Barnby, has been fully maintained, if not increased, during the past season, the performance of Beethoven's Mass in D, indeed, reflecting the highest credit both upon the Conductor and the members of the choir. We may also mention the magnificent rendering of Berlioz's "Faust," which, although previously given in London, made so great an effect when first performed by this Society that it seems annually looked for with unabated interest. This admirably trained choir, too, enabled Herr Dvorák during his stay in England to present us with a finished rendering of his "Stabat Mater," the per-

formance of which, at the Royal Albert Hall, was one of the most prominent events of the season.

The London Musical Society, as performing compositions entirely new or but little known in England, claims the attention of all interested in musical progress; and, indeed, had it done nothing more than present for the first time in this country a work so remarkable as Dvorák's "Stabat Mater," it would have earned the most cordial acknowledgments of all musicians. The production, this season, of Schumann's Cantata "The King's Son," and of Astorga's "Stabat Mater," fully sustained its character for the selection of novelty in its programmes, although Schumann's work by no means represented the composer at his best. The choir, under the direction of Mr. Barnby, if not very powerful, is remarkable for accuracy and precision of attack.

The testimonial presented to Sir Julius Benedict was a thoroughly spontaneous expression of the national feeling towards one who has spent the best years of his life in this country, and given his valuable services whenever and wherever they could be of benefit to the cause of music. His Oratorio "St. Peter" was fittingly chosen for the first of the two Concerts in his honour at the Royal Albert Hall; and the numerous offers of assistance by the most eminent members of the profession enabled him not only to place his own work before the public with a strong array of solo vocalists, but to give a miscellaneous performance on the next day, with a combination of talent unexampled, even at the well-known annual Concerts of which this was the fiftieth anniversary.

Amongst the many high-class Concerts given during the season may be mentioned those of M. de Pachmann, Señor Sarasate, Dr. Hans von Bülow, Mr. Charles Hallé, Madame Essipoff, Miss Agnes Zimmermann, Madame Sophie Menter, and Mr. Walter Bache, the attendances at which have decisively shown that classical music has now most powerful attractions for the general public; the last-mentioned artist, however, by almost limiting his programmes to the works of Liszt, somewhat narrowing the sympathy of those who would be glad to support the Concert-giver's undoubted claims as a pianist.

Concerts furnishing evidence of good teaching in our educational establishments have been given during the season by the Royal Academy of Music, the Guildhall School of Music, the London Academy of Music, the Normal College for the Blind, and numerous other institutions, several of the pupils developing remarkable powers in the various branches of the art. All these performances have attracted large audiences, including not only the friends of the students, but many amateurs and others interested in musical progress.

The numerous Choral Societies of the metropolis show ample signs of a desire to move with the times, the Borough of Hackney Choral Association (under Mr. Ebenezer Prout), for example, having given an excellent rendering of Mr. Mackenzie's Cantata "Jason," and the Bow and Bromley Institute performing Dr. Stainer's Cantata "St. Mary Magdalen" (under the conductorship of the composer), both for the first time in London. Praise must also be given to the Highbury Philharmonic Society (under Dr. Bridge), to the Hampstead Choral Society (under Mr. Willem Coenen), to the Tufnell Park Choral Society (under Mr. W. H. Thomas), and to many others which, did our space permit, we should be glad to do ample justice to. Mr. Willing's Choir, and the Kyrle Choir (under Mr. Malcolm Lawson), must however not be omitted from special mention, as they have much advanced in public estimation during the season.

The growing popularity of the bands in the parks, and at the Health Exhibition, sufficiently attests the love of the people for music in the open air. These *al fresco* entertainments, indeed—the only true "Promenade Concerts"—have now become a national institution; and it rests with the promoters of the movement, by rigid attention to the preservation of order during the music, and the selection of good and suitable compositions for performance, to make these meetings not only pecuniarily successful, but artistically interesting.

The Royal Victoria Coffee Hall, in an appeal in favour of the "People's Concerts" issued by the managers, says that "it is no longer an experiment, but a proved success, as shown by the attendance of upwards of 200,000 people last year." The immense outlay, however, necessitated by providing excellent entertainment at a very moderate rate of admission, can only be repaid by a large increase in the subscription list. Ordinary Music Halls, of course, pay their way by the sale of drink; but as this Association aims at a higher method of re-imbursing itself, we sincerely hope that support will be freely given by all who desire that good music shall be placed within the reach of the masses.

The performance of Oratorios and other musical works as a portion of the service of the Church has grown up, as we anticipated, into so important an element of devotion that many of the standard sacred compositions are now to be heard amidst the surroundings with which they are so sympathetically associated. Bach's "Passion Music," Spohr's "Last Judgment," and Mendelssohn's "St. Paul" have for some time been given on the days sanctified by the events which they musically glorify, and often with full orchestral accompaniments. In Gounod's "Redemption"—the latest addition to these musical sermons—we have a work now universally admitted as one of the most appropriate, as well as one of the most eloquent, contributions to the cause; and in many churches selections from it have constantly been given. But the rendering of the composition in its entirety at Westminster Abbey, on Ascension Day, produced an effect which will long live in the memory of all who were present; and there can be no doubt that it will henceforth occupy a permanent place amongst the recognised musical aids to religious worship.

Our obituary this year unfortunately includes a distinguished musician, whose labours in the cause of art in this country will long be remembered. Sir Michael Costa was so identified with music in England, if not with English music, that it is difficult to avoid associating his name with the Institutions over which he so long presided; the Italian Opera, the Sacred Harmonic Society, and the Handel and Birmingham Festivals, indeed, having been for so many years under his powerful guidance that for some time, however great may be the artists engaged to direct these performances, we shall feel that there is a stranger at the Conductor's desk. Although naturalised as an Englishman, Sir Michael Costa's sympathies were scarcely with the works of our native composers; but it must be recollected that his early connection with the Italian Opera coloured the whole of his after career, a fact sufficiently evidenced by even his best compositions; and we firmly believe that, in spite of his constantly conducting works of other schools, he died in the faith of his youth.

Another able and industrious worker in the cause, Mr. J. P. Hullah, has passed away during the year. In the latter part of his life his name came prominently before us as an Inspector of Music in Training Colleges, under the Committee of Council on Education; but it must not be forgotten that, in addition to

the establishing of classes for singing based on the system of Wilhem, he was the means of introducing several vocalists to the London public during his Concerts at St. Martin's Hall, amongst whom may be mentioned Madame Lemmens-Sherrington and Mr. Santley. His "History of Modern Music," and "Transitional Period of Musical History," contain much information which will prove extremely useful to musical students, and some few compositions of his have also become popular.

We have likewise to record the decease of Signor Francesco Schira, an artist well known in this country as a composer, conductor, and teacher; of Signor Mario, the once justly celebrated tenor; of Dr. Corfe, for many years Choragus of the University at Oxford; of Mr. Edwin Aspa, a composer of several Cantatas; of Miss Orridge, a young and highly promising contralto vocalist, and, at New York, Madame Anna Bishop, for many years a popular singer, both in England and America.

The season has certainly not been remarkable for the production of novelty; but indications of a more cultivated taste are apparent, even in those very circles where only a few years ago frivolity reigned supreme. Music is no longer regarded either as a mere amusement or a showy accomplishment; and works of art are beginning to be judged upon their own merits, apart from the nationality of their composers. Native artists, therefore, have no right to complain of a want of recognition of their claims; and in our next *resumé* of the season we trust to be able to speak even more hopefully of the healthy increase of works of English growth. Meantime it must be a matter of congratulation that the best compositions of modern writers of all countries are now as much before us as those of a past generation; and, with a full conviction that no national school of art can be formed by imitating that of another nation, we may confidently hope that the future of English music shall be distinctly the growth of the requirements of the English people.

### SPOHR'S OPERAS.

By F. CORDER.

(Continued from page 389).

In 1818 Spohr had the original legend of "Der Freischütz" submitted to him, but fortunately for us he relinquished it to Weber. It was after the famous tour in Italy, where he had heard for the first time a great deal of Rossini's music, which he amusingly criticises in his autobiography. Poor Spohr's critical powers were not by any means of the first rank. It is curious that he should have now been influenced to imitate in some measure the very style which he so strongly condemns, though to this he was certainly urged by his friends. He took up the libretto of an old opera of Grétry's, which Ihlée had modernized and made into a pretty but naïve piece. It is simply the old fairy tale of "Beauty and the Beast" dramatised in detail, so the description of the plot need not detain us. The music is, in our opinion, Spohr's very best effort; but, though at one time generally so esteemed, it was afterwards, strange to say, deemed inferior to "Faust." It contains a large number of unusually good melodies, although Spohr's mannerisms are as prominent here as elsewhere.

The orchestral introduction begins with a placid 6-8 *Larghetto*, followed by a tempestuous *Allegro* which forms part of the opening chorus of invisible spirits of the tempest. The merchant *Sander* and his comic servant *Ali* are driven by the storm to take refuge in the *Beast's* garden where invisible spirits, taking up the first 6-8, bid them welcome. *Sander*

sings a fine Aria describing his manful struggles against misfortune, and, on the invisible spirits supplying them with refreshments, *Ali* sings a lively little ditty of so Mozartian a style that it seems like an echo of *Papageno* :—



When *Sander* plucks the fatal rose a terrible denunciatory chorus of spirits follows, in which a fugue on this subject—



produces excellent effect. As this dies away *Prince Azor* enters, and after some semi-recitative there comes a really splendid Trio and Chorus, in which the difficult task of contrasting the three men's voices with a full choir is admirably solved. Another Trio, without chorus, is the next number, and this is even more interesting, having this fine melody treated in canon: unfortunately it lies rather low for the two tenors—



After sending home the merchant and his servant, *Azor* has a Scena, consisting of Recitative and a Rondo, which is singularly exacting, even for Spohr, though it nowhere goes above G.

The scene then changes to *Sander's* house, where his three daughters, awaiting his return, sing a delicious Trio, containing an almost unaccompanied Adagio—



and an *Allegro*, in which the three voices are equally well displayed—



This charming piece is not altogether unknown to English concert-goers and the reason of its rare performance is probably also the reason of the Opera's abandonment, the difficulty of finding three florid sopranos of equal powers, without which it can hardly be attempted. *Zemira's* famous song "Rose, softly blooming" is the next number, Spohr's brightest inspiration, and the only one which has achieved general and lasting popularity. This is too well known to need comment and we may pass to the next number, really a gem of almost equal value in its way. It is a quintet, or, rather, scene for five voices, finishing the act, and contains a duet between *Zemira* and *Ali* on this theme—







then, after some concerted matter containing *Sander's* narration and *Zemira's* resolution to save her father, there is a short Adagio for the five voices without accompaniment, and a final brilliant Allegro, beginning—



during which *Zemira* indulges in running passages over the melody sung by the others, and all have scales in contrary motion to add to the general brilliancy. The coda of this is in long notes, appearing like an Adagio, as *Zemira* takes a pathetic farewell of her father and sister, and so ends the first Act.

The prelude to the second Act is of no particular interest in itself, but serves to usher in the opening chorus of spirits welcoming *Zemira* to *Azor's* palace. The *Beast* introduces himself and has the inevitable love-duet with *Beauty*. This is another pearl which Spohr has rarely excelled. The melody is too extended for quotation, but the general style is somewhat like the first duet in "*Faust*." Then there is a concerted piece, where *Zemira* looks in the magic mirror and sees her father mourning for her. She coaxes *Azor* to let her return on a visit, and we again have *Sander's* house. *Ali* relates a dream he has had concerning *Zemira* in a song of rather peculiar character, and the next number is a duet for the two sisters, who steal *Zemira's* magic ring without which she cannot return to her lover. This duet, consisting almost entirely of bravura passages in thirds, is extremely brilliant and difficult. Returning to *Azor's* palace we find the *Prince* in despair at *Zemira* having apparently forsaken him. He naturally seeks comfort in a long Aria of even greater difficulty than his first. He goes off with the intention of dying, and *Zemira*, transported hither by some unknown power, despite the loss of her ring, in her turn sings a scena, admirably effective but bristling with difficulties. One cadenza we feel bound to quote, recommending it as a study to ambitious sopranos—



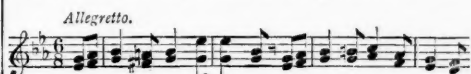
This is unquestionably a climax and therefore the proper time for a fairy to step in and set things right. *Azor* and his people are disenchanted, the lovers united, and so, with a bright and lively concluding Sestet and Chorus, ends this delightful work, in which there has really not been a dull page from beginning to end. If it were not for the certain fact that there is not a single English singer capable of doing justice to any one of the parts we should earnestly recommend

it to Mr. Carl Rosa when he is in want of a really lively novelty, but its demands upon the vocalizing powers of the artists are so great that we fear it will never again be adequately rendered. We have noticed it occasionally, but rarely of late years, in the programmes of one or two German houses, but, as a singing master once remarked, "We don't make that kind of voice now."

We now have to examine Spohr's most satisfactory operatic effort, that is to say, the opera which presents the fewest drawbacks of any kind. The "*Lover's Duel*" is too slight, "*Faust*" too ridiculous, and "*Zemire und Azor*" too difficult for general popularity; but "*Jessonda*," written during Spohr's best time, has a very fair libretto, and, though difficult to sing, is not too exacting. It is still played now and then in the principal German cities.

Towards the close of 1821, while living in Dresden, Spohr felt the spirit move him to write another opera. Being kept in the house one wet day he asked his landlady to lend him a book to read; she routed out an old romance, "*La veuve de Malabar*," in which Spohr found story enough for his purpose. He sketched out a skeleton of the libretto, and found among his friends one Edmund Gehe, who consented to write it. The affair, however, stood over owing to Spohr's appointment as Conductor to the new Court Theatre of Cassel. The first new work performed at this theatre was "*Zemire und Azor*," which had decided success and so pleased the composer, who, hearing it after an interval, deemed himself better able to criticise it, that he declared it to be his very best work. In December, 1822, "*Jessonda*" was finished, the good libretto having inspired the composer to do his very best with it. It was produced on July 28, 1823, the Elector's birthday, and was received with general acclamation; but a still greater success attended its subsequent performance at Leipzig in 1824, when the composer was invited to superintend the production in person. Every separate number was vehemently applauded, the overture and four other pieces being redemanded. After the charming duet between *Nador* and *Amazilli*, in the second Act, an excited enthusiast in the boxes rose and made a speech, demanding three times three cheers for the true "master of German art," which were duly given, with deafening flourishes of drums and trumpets, forming a scene which has only once since (at Bayreuth in 1876) seen its parallel. After this the Opera ran all over Germany with unabated success. In the days of English opera at Covent Garden it was produced, as well as its two predecessors, with the usual lack of success which attended all new works at that time in London.

"*Jessonda*," "*Der Berggeist*," and "*Die Kreuzfahrer*" are the only operas in which Spohr abandoned the use of spoken dialogue; in the former he used the old-fashioned, wearisome style of recitative, accompanied by simple chords from the strings, as in oratorio, but in the other two he pursued a more enlightened course. The overture to "*Jessonda*" is so well-known that we need hardly describe it. The opening slow movement, so effectively scored, is the first theme of the long and elaborate chorus (or rather series of choruses) of Brahmins with which the Opera commences. A certain Rajah—name not given—is just dead, and the priests make a great to-do over his body and propose to make a suttee of his widow to appease the restless spirit. There are seven separate movements in this opening chorus, of which the second, a Chorus of Bayaderes—



and the last, a pompous *tutti*, rather unlike Spohr, for a wonder—

*Andante maestoso.*



are the most striking. The high priest *Dandau* then summons a young man named *Nadori*, who, against his will, has been brought up in entire seclusion to be trained for some branch of the priesthood, which demands, above all, absolute purity. He is commanded to mix, for the first time, with human beings, and to go and bear the death tidings to the widow *Jessonda*. *Dandau* and *Nadori* have a very long duet, in which Spohr's absurd love of "strict form" proves a decided mistake, as both the *Larghetto* and *Allegro* are thus practically sung twice over. It may be noticed, as a curious musical coincidence, that the opening phrase—

*Larghetto.*



is all but identical with *Pogner's* first line in Wagner's "Meistersinger." The phrase in Wagner is a mere passing one, so it is not likely that he has committed even an unconscious plagiarism, but the coincidence of thought is worth noting.

An officer now brings *Dandau* the information that an army of strangers (Portuguese) which has been encamped near is now in threatening commotion, on account of the arrival of a great warrior (*Tristan d'Acunha*), its leader. *Dandau* then sings a very fine prayer to *Brahma*, with a unison chorus. The scene then apparently (for there are no stage directions in the scores of any of these operas) changes to the house where the fair widow, who, by the way, never wastes a thought on her dead husband, is awaiting the tidings of doom and comforting her weeping sister *Amazili*. *Jessonda*, it appears, was in love with some young man from whom her father cruelly separated her, and took her with him to India, where he married her to an aged Rajah, for gold. She is now free, therefore, and indulges in regrets for the lover she can never wed. The scene which naturally occurs here is one of Spohr's mild attempts at innovation, the *Allegro* coming first and the *Larghetto* (a beautiful melody) last. *Jessonda's* attendants announce—fancy your servant opening the door and announcing—"The messenger of death!" The widow says, "Ask him to step this way," and further tells the servants that "according to old custom" he should be ushered in by wildly dancing groups of *Bayaderes*. She probably means the old operatic custom of dragging in a dance wherever possible. Accordingly we have a short and rather melancholy dance, and *Nadori* enters. The Trio which follows is decidedly the best number in the Opera. *Nadori* of course falls wildly in love with *Amazili* and is in a great state of mind on realizing his condition. *Amazili* implores him to save her sister and he resolves to try. With this not particularly dramatic situation ends the first Act.

The second Act opens in the Portuguese camp with a soldiers' chorus of rather peculiar character, being

like a polonaise or bolero, perhaps with the intention of conveying a Portuguese flavour. A Recitative for *Tristan* and his officer *Lopes* informs us that war is declared between the Indians and Portuguese and also that the arrival of *Tristan* is to be celebrated by festivities. Some kind of ballet with choruses then takes place, the music to which is very pretty, especially the *Waffentanz*—

*Vivace.*



with its well-contrasted Trio. Further conversation between *Lopes* and *Tristan* informs us that the latter is inconsolable for the loss of a lady whom he loves and who has been suddenly taken away from him. He bewails his sorrows in a lively *Aria alla polacca*, which, being in strict rondo form, has its interest considerably spoilt by excessive length, like most old-fashioned *Arias*. The two heroines are then introduced by a rather clumsy device. *Tristan* explains that some Indian ladies are coming to perform religious rites at the sacred stream, just where the Portuguese are encamped, and that he has promised them safe conduct. The gentlemen therefore retire and leave the stage clear for *Jessonda* and *Amazili*, who sing a duet about nothing in particular, though it is very melodious, and after this *Jessonda* would seem to retire (as we before remarked, there are no stage directions) in order to give *Amazili* an opportunity. *Nadori* now enters and explains to the audience that, failing all other means of rescue, he has determined to seek the Portuguese general, whom he has heard to be a worthy man, and beg his assistance for *Jessonda*. He then proceeds to sing an extremely difficult Rondo beginning thus—



*Amazili* judiciously waits till he has done practising *sol-feggi*, and then advances; whereupon, as a matter of course, follows a love-duet. This is the piece which so excited the enthusiasm of the Leipzig audience in 1824, but, though it is undeniably charming, we venture to think that Spohr has written many as good, and one or two decidedly more beautiful. After this *Nadori* retires, to allow *Amazili* to have her turn. She sings an *Aria*, which is perhaps the least interesting thing in the opera, consisting as it does of little more than Spohr's most hackneyed phrases and modulations. Now comes a long finale. *Jessonda* returns from the bath with her attendants, and the same time *Nadori* brings *Tristan* to the spot. *Jessonda* at once recognises him as her long-lost lover. Despite the warnings of the *Bayaderes*, the lovers embrace and indulge in the usual raptures, which are cut short by the unaccountable appearance of *Dandau* with his *Brahmins*. Both Portuguese and Indians are eager for a fight, but *Dandau* reminds them that the armistice is not yet expired, and claims from *Tristan* fulfilment of his promise to let the ladies return unmolested. This is an effective situation, and the music, in which the solo quartet and the two choruses are made to effectively alternate, is

thoroughly worthy of it, bringing the Act to an impressive conclusion.

At the opening of the third Act, *Tristan and Lohengrin* are found wandering about in despair, beholding in the distant Indian citadel the funeral pyre erected for *Jessonda*. *Nadiri* steals out to them, and divulges that *Dandau* himself has broken the armistice by sending two slaves to set fire to the Portuguese ships. He further offers to lead *Tristan* and his men by a secret subway into the Indian fortress. The three men sing a warlike measure—



which afterwards forms the finale, and go off to arrange the attack.

The scene then changes to the inside of the Indian citadel, where the Brahmins and Bayaderes are praying and chorusing to a great extent. Spohr even attempts to make two different choruses go together here, but abandons the idea after a few bars only. On questioning the oracle as to the issue of the impending conflict, the response is unfavourable—with a thunder peal the sacred image falls down. *Dandau* considers that the best way to gain the goodwill of the god is to sacrifice *Jessonda* without delay—indeed, there seems no clear reason why they have not done so long ago. They bring her on, and being so weak as to allow her to sing a very long scena before she goes to the stake, find themselves attacked by the enemy before they can complete the sacrifice. The Portuguese attack in front and also in the rear, by means of the secret passage. Finding all lost, *Dandau* furiously tries to stab *Jessonda*, but of course is prevented by *Tristan*, who arrives in the nick of time. The lovers being all united, there is no use in making a long finale which would be inaudible through the bustle of a departing audience and the banging of box doors, so Spohr sensibly gives us a bright quick finish formed from the Trio mentioned above.

There is one curious feature about the music of "*Jessonda*," and that is the preponderance of triple measure. Just the reverse is the case with Wagner's "*Lohengrin*," nearly the entire Opera being in common time. There is only one piece, the prayer in Act I, which is in triple time. But it takes more than this to make music monotonous.

Great as is the sameness, and equal as is the technical merit of Spohr's works, there is one decided difference between his earlier and later efforts. Most composers produce their most striking melodies in the earlier part of their career, and as advancing years bring riper development of style, pure inspiration is apt to become rarer. All Spohr's best ideas are to be found in his first four operas and his other contemporary compositions. In his last four dramatic works the melodies are decidedly lacking in freshness; on the other hand, there is more freedom of form, there is even a striving towards that more intimate blending of drama and music which the modern school aims at, but Spohr could not be an innovator, often though he tried. "*Der Berggeist*;" or, "*The Mountain Spirit*" is an excellent piece of work, though the musical ideas are not so striking as in its predecessors. Perhaps we might admire it more had we not first made the acquaintance of these others. Yet only a couple of years elapsed between the production of "*Jessonda*" and the new work. It was in 1824 that the composer was invited to write

an opera, to be performed on the occasion of the wedding of the Elector's daughter Marie with the Duke of Saxe Meiningen, in 1825. Perhaps the sense of writing to order exercised its usual influence upon him. He applied to Edmund Gehe, and suggested the subject of "*Rübezahl*," but as Spohr did not supply a clear sketch of his design the poet produced a libretto which was considered unsatisfactory. In this strait the composer suddenly bethought him of one Georg Döring, who played the kettledrums in the opera at Frankfurt; he had written several successful novels, perhaps he would do. To make the task easier Spohr suggested that, "*being a grand opera* there was no absolute necessity for the libretto being written in rhymed verse!" Accordingly the libretto of "*The Mountain Spirit*" was written in prose, a proceeding which was not universally approved, nor indeed is it wholly satisfactory, as the want of measure in the lines breaks up that smooth rhythmical flow which is an almost vital characteristic of Spohr's music. The production of this opera was very brilliant and apparently successful, but the general opinion afterwards, in which the composer concurred, was that it was by no means equal to "*Jessonda*." It has now fallen quite out of the repertory of German opera-houses.

The overture is not very striking. It begins with a Maestoso introduction, a sort of Spohrish march, followed by an Allegro, the theme of which is merely a series of chromatic scales. The opera itself opens, like that very similar work of Marschner's, "*Hans Heiling*," under ground among the earth gnomes, who are seen digging for treasure, this being popularly supposed to be their perpetual employment; though what good they get by it no one knows. The principal gnome, who is called *Troll* (as if this were a proper name), deplors their lot, and remarks that "*Ein Geisterleben bleibt immer nur ein geistig Leben*," a feeble and untranslatable pun which might be paralleled in English if he said that "even the highest of spirits were subject to low spirits." He sings a short solo in praise of mortal life. The gnomes enquire wherein the superior merits of that life consist, to which he replies that mortals have one supreme gift, which is denied to spirits—the gift of love. This idea has been a good deal used by poets and dramatists of all periods, Mr. Gilbert's "*Wicked World*" being a prominent example. "Ha! what magic word rouses me from gloomy dreams?" says the *Berggeist*, starting up. A recitative dialogue on the subject between him and *Troll* ends in their determining to ascend to earth and try the experiment of kidnapping a mortal woman.

The scene then changes, presumably to the exterior of a castle amid the mountains. There is a wedding on hand, and the servants have a pretty chorus in waltz rhythm—



*Ludmilla*, the bride's attendant, warns her fellow servants not to go near a certain spot, where, according to tradition, the mountain gnomes are said to have power, but the others only laugh at her superstitious fears. The bride, *Alma*, comes out and tells us that she is expecting her lover, *Oscar*, who, sure enough, presently appears, and the orthodox love duet takes place, the chorus judiciously retiring

meanwhile to "talk about the weather," like the young ladies in "The Pirates of Penzance." *Alma's* father, who rejoices in the peculiar name of *Demoslav*, then enters, and instead of rebuking the young people for their breach of propriety, joins them in a Trio, for the most part unaccompanied. This is a kind of thing in which *Spohr* is always successful, owing to his custom of harmonising every note of his melodies, and consequently making always good part-writing. It being necessary for the plot that *Alma* should be left alone, she now begs that the rest will proceed to the church, whither she will follow after she has taken a last farewell of the spot where she has spent such a happy childhood! Her father and lover appear to think this quite natural and proper, and comply with her request. She accordingly begins her necessary scena. The *Larghetto* of this is not particularly good, the melody being too much broken up, the *Allegro*, in E flat minor and major, is better, and works up with some power as the chorus of approaching gnomes joins in with increasing force from below. Presently the *Berggeist* himself appears. He is dragging off the terrified young lady when *Oscar*, alarmed at the non-appearance of his bride, returns and flies to her rescue. In vain! The *Berggeist* fixes him where he stands, frightens all the people with a storm (which is seemingly only dragged in to increase the confusion and terror of the scene), and disappears with his prize. The music here is the same as the *Allegro* of the overture.

Act II. takes place in the bowels of the earth again. The captured bride is disconsolate, and refuses to be comforted. To gratify her the *Berggeist* sends up to earth for some flowers, which he gives her, telling her that if she throws one into the mist, which hides the back of the scene, she may summon the ghost of any of her former friends. She is pleased at this, but on consideration deems it desecration to play such tricks with either her father or lover, so summons first *Ludmilla*, and then all her female chorus of attendants, who are commanded to frolic and raise their mistress's spirits. In order to supply the light comedy, which is necessary by way of contrast, *Troll* flirts with the ghost of *Ludmilla*, who, however, behaves very oddly, declaring that she is only a flower and has no heart; she cannot love, only dance. Their duet begins thus, in three-bar rhythm—

*Andantino.*



The enamoured *Troll* determines to make an expedition to earth on his own account and capture the real *Ludmilla*.

Scene 2. *Oscar* is roaming about in the mountains, seeking a road to *Alma*. He has a rather poor Aria. *Demoslav* comes to tell him that *Ludmilla* has now also been carried off, and implores him to leave this dangerous place. Duet. This scene is dramatically and musically weak and unnecessary.

Scene 3. Again down below. The *Berggeist* summons all the spirits of the four elements to do him homage and dance at his wedding, and good use is made of the sopranos, altos, tenors, and basses as four separate choirs. The ballet music is graceful, but does not call for especial notice. It comes to an unexpected end; the flower-ghosts raised by *Alma* fade and die, causing her great alarm, and breaking up the party in confusion. This is the scarcely satisfactory end of the second Act.

The third Act opens with a grand scena for *Alma*. *Troll* brings the real *Ludmilla* to her, and the waiting-maid, with the shrewdness of her kind, plots a way of escape for herself and mistress. The *Berggeist* is kept out of harm's way by being requested to raise a crop of real earthly flowers, to which he devotes his energies. *Ludmilla* then promises *Troll* to be his if he will conduct herself and her mistress above ground. The weak-minded gnome consents. They set the *Berggeist* to the hopeless task of counting the flowers he has just raised and take flight. The scene then changes to the exterior of the castle, as in Act I., and just as the fugitives deem themselves in safety, they are pursued and overtaken by the *Berggeist*. A long parley ensues, and finally the spirit recognises the fact—which he knew all along and told us at the beginning—that love is not for the likes of him. He unites the lovers, blesses them, and returns to his native soil with *Troll*, bringing the Opera, which has many strong scenes, to a rather feeble conclusion. Treated in a less commonplace fashion this story might have been made really interesting, but in those days, even if any one ever looked for poetry in an opera libretto, they never found it.

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 392).

On leaving London, towards the close of the year 1746, Gluck went to Germany and entered upon a period of his career which has for us comparatively little interest. We shall pass over it lightly.

The master appears first to have settled at Dresden in some capacity connected with the Electoral Chapel, but he remained there only a little while. His father, the old soldier-forester on the borders of Bohemia, died at this period, leaving Gluck a small patrimony, by the aid of which he was enabled to establish himself in Vienna, after an absence of eleven years. There he soon found work to do. He composed an opera, "*Semiramide riconosciuta*," to the words of Metastasio, for the fête of Maria Teresa, obtained a marked success, and found himself at once a favourite in the "great world." According to the best authorities Gluck was at this time a presentable man, and not as afterwards described by Dr. Burney. He had expressive features, while his manner was full of vivacity and frank gaiety. It naturally followed that he became entangled in an affair of the heart, but his love ran at first in a troubled current, owing to the obduracy of a father, who, though he liked Gluck very much as an artist, rejected him as a son-in-law. Herr Josef Pergin, having made money by trade, entertained the usual contempt for people who possessed none and were followers of art to boot. His wife, on the other hand, favoured Gluck's claim to the hand of their elder daughter, Marianne. She possessed a woman's sympathy with true affection, but unfortunately the power of deciding its fate was in the hands of her unsentimental husband, and he said "No" in a tone so positive that Gluck fled despairing from the Imperial city, scarcely permitting himself to halt till he reached Copenhagen. The little Danish capital was at this time *en fête*, consequent upon the birth of a Crown Prince, and the royal family were glad to welcome a distinguished musician into their midst. Gluck even had apartments in the Palace. On March 12 (1749) he gave an evening Concert of Italian music; on April 9 took place a gala performance of his two-act piece "*Tetide*," and ten days later he finished up with a "benefit," at which the master performed a solo upon musical glasses. There can be no doubt concerning



this fact, since extant copies of the *Pest-Rytter* contain the following advertisement: "Saturday, April 19, the Chapmaster Gluck will give a Concert at the Italian Theatre, Charlottenbourg, composed of vocal and instrumental music—a Concert brilliant and most remarkable (worthy of plaudits) in which he will introduce, to the great satisfaction of his audience, an instrument of glass hitherto unknown." Gluck, we have reason to believe, did not make his first appearance on this occasion in connection with the musical glasses. An advertisement in a London paper shows that he performed upon them in the British metropolis, also having, it is surmised, taken lessons in the art from an Irishman named Puckeridge, who was an acknowledged master.

From Copenhagen the composer proceeded to Rome, produced there his Opera "Telemaco," and would probably have made a long stay had not news of Josef Pergin's death come from Vienna. Gluck at once started for the Kaiserstadt, received a glad welcome from the widow, and, on September 15, 1750, was united to his Marianne. The marriage proved a happy one. Throughout a period of thirty-seven years Madame Gluck was her husband's good friend and companion; accompanying him wherever he went, and enveloping him in an atmosphere of domestic peace. In the beginning of 1751 we find Gluck at Naples, writing and producing an Opera, "La Clemenza di Tito," poem by Metastasio. Here the master had his first conflict with the insufferable pride of pampered vocal artists. Gluck also had pride, of a different kind and with more reason; wherefore he absolutely refused to go cap in hand to any singer whatsoever, even to Cafarelli, then at the height of his power, and living in a palace over the gates of which he had inscribed, "Amphion Thebas, ego domum." Cafarelli expected always to be waited upon by the composer whose music he condescended to sing. Imagine his surprise and disgust when Gluck firmly declined any such recognition of supremacy. The Italian showed no resentment, however, but, much to his credit, accepted the situation, and paid Gluck the first visit. As a natural consequence, each found reason to respect the other, and they soon became the best of friends. Presently, the opera was produced, with Cafarelli in the cast, and then Gluck found himself face to face with a bevy of Neapolitan composers, enraged by a certain passage in the work which, according to them, proved either Gluck's ignorance of or contempt for musical laws. The matter was eventually referred to the arbitration of Durante, before whom all bowed. Durante looked at the score and said: "I cannot decide whether this passage is, in every respect, according to the laws of composition, but I will venture to declare that all of us, beginning with myself, would be proud to have conceived and written it." Away went the Neapolitan composers rebuked and ashamed, leaving Gluck undisputed master of the field.

Gluck returned to Vienna towards the close of the same year and did not again leave the Imperial city till 1754, having, meanwhile, been appointed Kapellmeister der Oper by Count Durazzo, the Imperial-Royal Intendant, about whom, in due course, we shall have much to say. In the discharge of his duties Gluck worked hard at pieces for the Court, which were essentially *pièces d'occasion*, and need not now have even their names revived. The year last mentioned brought relief from a somewhat unworthy task. Going to Rome, the master there produced two Operas—"Il Trionfo di Camillo" and "Antigone." Once more he had to contend with Italian rivalry and intrigue, but Cardinal Albani standing as his firm friend all enemies were vanquished, while from

the highest quarter came recognition in the form of a Papal decree nominating him Chevalier of the Golden Spur, an honour bestowed fifteen years later upon the boy Wolfgang Amadeus Mozart. From this date till 1762 nothing of special importance in the career of Gluck calls for detailed notice. The master spent part of his time in Vienna, composing music suited to the taste of the Court—mostly works of the opéra-comique class—and the other part in Italy, producing lyric dramas essentially Italian in character, and differing only in greater fulness of orchestration from the ordinary type.

Coming down to 1762, we find Gluck travelling to Bologna for the purpose of opening a new theatre. As it chanced, everything concerning that event is known, the master having as companion a Boswell in the person of Karl von Dittersdorff, violinist and composer, whose graceful and clever works for the chamber are amongst the things by which Fortune has dealt unjustly. Dittersdorff informs us\* how his companionship with Gluck came about:—

"One day Gluck told me that he had been called to Bologna to compose an opera. He asked me, at the same time, if I wished to go to Italy with him, on condition, however, of bearing half the expenses. As for leave of absence, he would obtain that from Count Durazzo. 'Oh! with infinite pleasure,' I answered, full of enthusiasm, adding sadly, 'I have not got the money.' 'In that case,' coldly replied Gluck, turning his back upon me, 'nothing can be done.'"

Dittersdorff finally obtained a loan from some friends, and the two men started in high spirits, having as travelling companions a particularly vivacious young singer, Signora Marina and her worthy mamma, who were bound for Venice, their native city. Concerning the adventures of the quartet on the road, Dittersdorff is very precise, and not a little amusing. Here, however, we must pass them by. Gluck stayed some days in Venice, and heard an orchestra of females, who, according to Boswell-Dittersdorff, played very badly. Going on to Bologna, Dittersdorff was represented as Gluck's pupil, not as a violin virtuoso, it seeming wise to keep his real profession secret till he knew what the Bolognese players could do, since among them were Luchini and Spagnoletti. "Both of them play very well," remarked Dittersdorff, after making their acquaintance, adding slyly, "only each has his method." Gluck made the acquaintance of some famous people in Bologna—of Farinelli, for example, who was then living in great magnificence hard by, and of Padre Martini, the illustrious contrapuntist—but he had little leisure for paying and receiving visits, owing to the demands of the new Opera, "Il Trionfo di Clelia," under his hands. The case was otherwise with Dittersdorff, who, having taken the measure of Luchini and Spagnoletti, had bloomed into a virtuoso and received much honour. In his gossiping book he gives so minute and curious a picture of the then position and character of music as connected with the church in Italy that we cannot pass it by:—

"Between the Psalms [at the church of St. Paul] Spagnoletti played a concerto by Tartini which I had studied some years before. The church was full of connoisseurs and amateurs, and it was easy to see that the artist had won general approbation. Gluck said to me, 'Nevertheless, you can reckon with certainty upon the applause of your auditors; your composition and your playing are infinitely more modern.' Already it had been spread abroad that on the morrow a German virtuoso would perform on

\* Karl von Dittersdorff's Lebensbeschreibung. Leipzig, 1801.

the violin. When we came out of the church we heard one man say to another, 'After the marvellous Spagnoletti, I am much afraid that he will be hissed.' However, on the morrow I played a concerto of my own composition, and no one laughed at me, as the gentleman had feared. Gluck, Bevilagua, and Mansoli congratulated me upon the universal applause I had obtained. Gluck said that he had designedly placed himself near the two critics of the previous day to overhear their opinion, and that one of them cried, 'By heaven, the young man plays like an angel!' the other adding, 'How can a German turtle possibly arrive at such perfection!' Upon this Gluck made bold to say, 'With your permission, sir, I also am a German turtle, but none the less have I the honour to write the new opera for the reconstructed theatre.' One of the gentlemen then retracted, declaring that he had entirely changed his opinion with regard to the German nation. After Gluck had told me this, the prior of the convent appeared with two of his monks and thanked me for what I had done, adding that, having heard from his stall the applause I had received, he ventured to ask for another concerto at vespers. I refused point-blank. But my good prior was not to be put off. Moreover, Count Bevilagua assured me that the request was a distinction that had never fallen to a virtuoso since he had been in Bologna, and that my refusal would cause much talk in the town. On this I yielded. In the evening the church was crowded, many persons having to go away. I played, but if I did well in the morning I excelled myself on that occasion. After vespers Gluck, myself, Mazzoni, and the two *castrati*, Potenza and Nicolini, who had sung that day, took supper in the convent. It was truly a supper worthy of Sardanapalus, for all that Italy could produce in the way of delicacies was on the table. We kept the game alive till midnight, and reached our lodgings very musical indeed."

What followed was a good joke in the way of hypocrisy. Dittersdorff must be allowed to tell it:—

"On the morrow, my host announced to me that a deputation from St. Paul's desired to be presented. I was about to receive, he said, a present for which I ought to give the bearer a *scudo* by way of *pour boire*. The deputation having entered, its leader made a speech that lasted over a quarter of an hour, and contained nothing but thanks on the part of the prior and the whole convent, and hopes that, considering their extreme poverty (of which I had no doubt after the supper), I would be satisfied with a small present composed of more than twenty pounds of the most magnificent confections, twelve pairs of Neapolitan stockings, six of white silk, six of black, six Milan foulards in doubled silk, and a dozen more or less large relics set in silver filagree. I assured the prior and all the convent of my satisfaction, and gave a *scudo* to my Demosthenes, upon which the deputation retired with a shower of compliments and obeisances."

From this entertaining illustration of Italian life a hundred and twenty years ago, let us now turn again to Gluck. After seventeen rehearsals "Il Trionfo di Clelia" was brought out in an unsatisfactory manner, but with fair success, and the master had in contemplation an extended Italian tour, when Count Durazzo peremptorily summoned him home for the coronation of the Emperor Joseph, at Frankfurt. Upon this Gluck and Dittersdorff hastened back to find, with much annoyance, that the imperial solemnity had been postponed for a year.

We now enter upon the most important part of Gluck's extended and invaluable life-work. The question is no longer of ballet-music, divertissements, and *opéras-comiques*.

All through what may be called his Italian period—at any rate, ever since his experience in London—Gluck had been preparing himself to put in practice the reforms his thoughtful mind had conceived. In the first place, he made a study of languages, and especially of their idioms, thus mastering Latin and French; devoting to the living tongue, as by provision of the future, an extra amount of care. But when, in this and other ways, he had sufficiently armed himself for the task, the question was to discover a poet able and willing to work with him on the lines laid down. With the hour generally comes the man. What we call an accident placed Gluck in contact with the imperial councillor, Raniero di Calzabigi, who had brought out an elegant critical edition of Metastasio, in which the true idea of a dramatic poem was set forth. The first fruits of the artistic union between Gluck and Calzabigi was "Orfeo ed Euridice." Calzabigi appears to have had some doubts respecting the fate of an opera distinguished, both as to words and music, by a classic severity of style, and destitute of any ornament save the beauty springing from a just alliance of the arts. Moreover, he feared the adverse influence of Metastasio, who had theretofore given the law in all matters of the kind. So much importance did Gluck's librettist attach to Metastasio's goodwill that he placed the poem of "Orfeo" before him. The famous poet read it politely, but made no better than evasive comments, and it was with anxious hearts that the two authors introduced their work to the Viennese public on October 5, 1762. Gluck knew how much depended upon an initial success, to secure which he laboured without regard to anybody's convenience. He called rehearsal after rehearsal, wearied the performers beyond endurance, and played the despot with such explosions of wrath that more than once the artists were on the point of open revolt. Rebellion would, indeed, have broken out but for the genial Emperor, who was wont to say to the disgusted performers, "My children, you know what he is. At heart he is a good fellow." The first rendering of the work thus stormily prepared made a deep impression. Amateurs did not wholly understand the new thing that had come amongst them, but they felt the influence of a masterpiece true alike to nature and to art. It followed that as "Orfeo ed Euridice" became better known the public liked it more, and the fifth representation was received with unanimous applause. Gluck had conquered, and the cause of operatic reform scored an opening victory.

Proud of his composer's success, Count Durazzo desired to spread Gluck's fame over the frontiers of the Empire, and to that end enlisted the aid of the dramatist Favart, who, being under many obligations to Durazzo, undertook the negotiation of a French edition. Upon this a copy of the score was sent to Paris, and Favart laid it before Mondonville, who, seeing its clerical errors, declared that the cost of publication could not be less than eight hundred livres. Another French musician, Duni, declined to make the necessary corrections under five hundred livres; but, happily, Philidor was so struck by "Orfeo" that he offered to see it through the press as a labour of love, and, indeed, supervised the engraving throughout. In order that blame should not unjustly fall upon the Viennese copyist, we will here quote from an article, written by Berlioz, *à propos* of the revival of "Alceste" at the Grand Opéra.

"Gluck's scores were all written with incredible carelessness. When they came to be engraved the engraver added his errors to those of the manuscript, and it does not appear that the author ever troubled

himself to correct proofs. Sometimes the first violin part was written on the lines proper to the second violins; sometimes the violas, moving with the basses, found themselves, in consequence of a *col basso* negligently thrown in at two octaves' distance, and playing above the melody; here the author forgot to indicate the key of his horns; there he omitted to show what wind instrument should execute a prominent phrase. Should it be a flute, an oboe, or a clarinet? Who could tell? Sometimes he would write on the double-bass line some important notes for the bassoons, and trouble himself no more about them, so that no one could discover what afterwards became of them. . . . In one of his letters Gluck says: 'My presence is as indispensable at the rehearsals of my works as is the sun to the creation.' I believe it, but the fact would have been less apparent had he taken the trouble to write with more care, and not left the performers to divine so many intentions and correct so many errors."

Gluck having declared his intention to visit Paris and look after the French edition himself, Favart gave him a most courteous offer of hospitality, as the subjoined extract from a letter shows:—

"I have not the honour to know you personally, but I have always desired that advantage. May I flatter myself that you will respond to my desires? Yes, I dare to hope, by the respect that I have always had for your talent. For that reason I assure myself that you will accept no other hospitality than mine. I can offer you in my house furnished apartments; you will find there a good clavécin, other instruments, a small garden, and perfect liberty—that is to say, you will be as though at home, and need not see anybody unless you choose. Although in the most noisy part of Paris, our house, between court and garden, is a kind of solitude where one can work as undisturbed as in the country."

Gluck put off his visit, and meanwhile the French edition of "Orfeo" was ready, having been engraved and printed at a cost of 2,000 livres. But the publication did not take place till after the composer's arrival in the French capital, where, however, he made but a short stay, Court duties requiring his presence at Vienna. The particular duty in question was to compose music to Metastasio's "Il Parnaso confuso," performed in honour of the Archduke Joseph's marriage, January 23, 1765. Never, perhaps, had musician more illustrious interpreters than on this occasion, *Apollo* being played by the Archduchess Marianne, and the *Graces* by the Archduchesses Marie-Elizabeth, Marie-Josèphe, and Marie-Caroline, while the Archduke Leopold accompanied on the clavécin. So successful was this illustrious performance that Gluck received orders to prepare another work for the Emperor's fête. But man proposes and God disposes. The Emperor died, and "La Carona" was never produced.

In 1766, four years after the startling apparition of "Orfeo ed Euridice," Gluck and Calzabigi brought out "Alceste," of course on the same lines as the previous work, if not, as some contend, in accordance with a model even more severe. For the sake of rehearsal, the theatre was closed during an entire week; but this precaution did not save "Alceste" from harsh criticism. One said, "It is edifying certainly to be deprived of the theatre for nine days in order, on the tenth, to assist at a funeral mass!" Another pointed out that he expected to shed tears of sympathy, not of weariness; another demanded his money back; and yet another asked what pleasure could be got out of an idiot who died for her husband? But nothing worse than such mere verbal skirmishing took place. The public were soon conquered by the simple beauty and pathos of the music, which

granted nothing for the sake of mere display, but remained throughout true to the situation and the text. The first edition of "Alceste," published in 1769, contained the famous dedication to the Grand Duke of Tuscany, which remains for all time an exposition of its writer's artistic principles—a genuine confession of faith. We must reserve that important document, and the considerations it suggests, for another chapter.

(To be continued.)

### THE COSTA BEQUEST.

THOSE who stood round the open grave of Sir Michael Costa barely three months ago, and heard the solemn and suggestive words, "We brought nothing into this world, and it is certain we can carry nothing out," may have called to mind another sentence, associated with Handel's beautiful music, and surely applicable to the great musician—"His body is buried in peace, but his name liveth evermore." The name of Costa would, in any case, be a familiar watchword for generations to come, wherever our art is cultivated and its history studied; but there are ways by which men anxious for lasting fame can retain it when the memory of what they achieve during life has faded and become indistinct. If they cannot carry out of the world the accumulated earnings of their honest industry, they can dispose of them in such a manner as to yield substantial benefit to others, and thus for all time cause their names to be uttered with respect and veneration. It may be said that a thrill of gratification passed through the hearts of musicians when the contents of Sir Michael Costa's will were made public. While he was yet alive unpleasant rumours filled the air with respect to monetary matters, owing chiefly to the action of a few well-intentioned but fussy and ill-judging persons. Into this matter it is, fortunately, needless to enter further. The death of the eminent Conductor removed a painful sense of embarrassment, and the publication of his will was a practical contradiction of reports concerning his means which should never have been uttered. Since Handel's legacy to the Royal Society of Musicians, no bequest has been made in the interests of music in this country of equal significance with that of Sir Michael Costa. At the death of his nearest surviving relative, who very properly is to enjoy his brother's fortune during life, the whole of his property is to be realised and devoted to the formation of scholarships in the Royal Academy of Music. It has been termed "a loyal bequest," and so it is. The great musician has chosen the most practical and most graceful method of evincing his gratitude to the country in which he lived, and in which his labours met with such unstinted recognition and reward. Some surprise has been expressed that the Tenterden Street Institution alone should have been selected to receive the benefit of this laudable intent. Costa was highly in favour at Court, and it has been suggested that the Royal College of Music should have shared in his liberality. If, however, the friends of the College and the public generally glance at the facts they will see that by the course adopted no want of confidence in the South Kensington undertaking is expressed, much less any slight on the Royal family. The will is dated April 13, 1877, at which time the Royal College was not in existence, nor had any steps been taken before the public for its formation. The National Training School was a temporary affair, and no sane individual cares to bequeath money to an institution which at the time of his death may already be numbered among the things that have been. When the Royal College was at length in-

augured Costa was stretched on a bed of sickness, from which he never rose, and he cannot be blamed at such a time for not disturbing an arrangement calculated after all to yield a full meed of beneficent result. There can be no pretence for asserting that the Royal Academy is unable to render justice to the trust committed into its hands, and it only remains to speak briefly as to the nature of the trust, and the benefit likely to accrue therefrom.

The most important part of the bequest is that which relates to the formation of the Sir Michael Costa Scholarship of £120 per annum. It is to be bestowed upon "such young English-born male student of the said Academy as shall manifest the greatest ability for composition, *especially as respects the faculty of inventing melody*, for the purpose of pursuing his studies upon the continent of Europe, and particularly in Germany, such scholarship to be tenable for five years. . . . *And such scholarship is to be held on condition that the scholar is not, during his tenure of the scholarship, to publish any composition, and if this condition be broken the scholarship is to be forfeited.*" We have italicised certain portions of the testator's words as they appear of special importance. That "the faculty of inventing melody" is to be a qualification for the scholarship is easy to appreciate if we remember that Costa was an Italian by birth; and no thoughtful musician is likely to quarrel with the condition in these days when, among a certain class, melody is contemned as a sign of weakness. Further, in mentioning Germany as the country to be preferred for the student's foreign study, we have proof that Sir Michael Costa recognised the drift of musical thought, and, to a reasonable extent, was prepared to follow its course. Most valuable is the clause forbidding the publication of compositions during the period of study. The world of music is oppressed by the number of crude and immature efforts now being put forward, and any attempt to stem the tide should be welcomed. To the student himself the advantage of being compelled to postpone public utterance until his period of probation has ended will be inestimable. The will next provides for two more scholarships of the annual value of £30 each, to be tenable for five years, the holders being prohibited from accepting any engagements to perform in public. Here again the testator has shown wisdom and forethought. The residue of the estate is to be allowed to accumulate for the formation of similar £40 scholarships, to be held on like conditions. Trustees are appointed to carry out the provisions of the will, and in the event of the dissolution of the Royal Academy they are to apply the funds "in providing such scholarships of the like nature in all respects to those before mentioned in such of the then existing musical educational institutions in England as they may judge the best." We fail to note what is to be done in the emergency of the holders of the scholarships failing to give satisfaction during their tenure, but, in the absence of any special provision on this point, the trustees and the authorities of the Academy will doubtless agree as to the proper course to be pursued. On the whole, the matter is one on which English musicians generally may congratulate themselves, and though a keen sense of regret must be felt at the loss of one who dedicated his commanding ability to the interests of art in this country, there is satisfaction in the thought that he will be added to the roll of those worthies who, being dead, yet speak.

#### MILITARY BANDS.

THE large use made of military bands at the Health Exhibition has naturally drawn more than

common regard to those organisations with which, till lately, English people were too little acquainted. For years past an occasional grumble has been heard to proceed out of the mouth of the travelled Briton who compares the use made of military bands on the Continent with that which even now obtains amongst ourselves. In France, or Germany, or Austria, the soldier-musicians have an important place in the social system. They are a source of pleasure to the entire community, whose claim upon their services is ungrudgingly recognised. The band plays, as a matter of course, in the public places of the city where it may be stationed, and practically exists more for general delectation than for any other purpose. In England almost the reverse is the case. Our regimental bands, when not engaged on military duty, are rarely heard by the public save on payment, and a proposal to use them in the parks, or, say, in the gardens of the Thames Embankment, would be treated by the authorities as absurd. Something can undoubtedly be said in explanation of this fact. The Continental military band is, as a rule, supported by the State; whereas the English band is to a large extent kept up by the private subscriptions of officers. In the latter case the Government allows a certain number of men, to whom it gives the usual soldier's pay; all expenses beyond this narrow margin coming out of pockets which, in very many instances, can ill afford the outlay. That the State finds this system economical we do not in the least doubt, but it is hard on the officers, and on the public who are deprived of much musical enjoyment, and cannot properly protest against any manner in which those who support the band choose to exercise the right of doing as they please with their own. We are not sanguine enough to expect any immediate change in the present system, but the prominence of military music at South Kensington may direct public attention to the subject and lead, eventually, to reform.

The ordinary regimental band in England—we except here the picked musicians of the household troops—is fairly good, considering its numbers and composition, the influence of the training carried on at Kneller Hall having, of late years, become conspicuous. Nothing special, however, is attempted outside the "crack" regiments, and even with them, excellent as their music undoubtedly is, we find nothing to equal the splendid organisations of the Continent. Once upon a time the band of the Royal Artillery approached these both in dimensions and character, but, if we are rightly informed, it has been, from motives of economy, either broken up or much reduced. The Guards bands are now our foremost representatives, and against the merit of their playing it would be unjust to say a word. Still, as recent experience shows, we are behind the leading nations of the Continent, which can bring into competition with us an overwhelming number and variety of instruments. The Health Exhibition, by importing bands from abroad, has made contrast easy in this respect, and though we may be proud of our own as far as they go, we must admit that the foreigners go a great deal farther.

Since the Exhibition opened three Continental bands have been heard at South Kensington—those of the Belgian Guides, the Magdeburg Cuirassiers, and the Versailles Engineers. Each of these bears a fairly representative character and may be taken as an example of what its country can do in the way of military music. As to the German band, however, an important limitation should be pointed out. This has proved the least successful of the three; at times the dissatisfaction of its auditors being audibly expressed. The critics, it would seem, quite forgot



that they were hearing the band of a cavalry regiment, with its inevitable monotony of colour—nothing but shades of scarlet, so to speak—and its strident, brassy effects. A “trumpet band” must be allowed the imperfections which belong to its very nature. To upbraid it for these is about as reasonable as would be censure of a fish because it cannot, like an ox, grow fat in a meadow. That the Germans were excellent in their way no one can justly deny. They played with admirable precision, as was to be expected from representatives of an army which regards precision, whether in strategy, tactics, or drill, as a *sine quâ non*. Their *entrain* was at times quite exciting. It had the dash of the cuirassiers’ death-ride at Thionville; and there was in it not only a world of energy, but a suggestion of “reserve force,” as though the strong-lunged players could do yet more if they tried. We need scarcely say that comparison between the “trumpet band” and those from Belgium and France would be absurd. Just as reasonably might we look to see carried out Prince Bismarck’s idea of a fight between a whale and an elephant. The Belgian Guides sent over a large body of excellent players upon “brass and wood,” but their warmest admirers will, we fancy, adjudge the palm for all round merit to the eighty-three French performers, who may now be heard daily at South Kensington. The distinguishing characteristic of this band is variety of *timbre*, to obtain which it has even gone altogether outside the province of wind instruments and annexed three double-basses, whose deep mellow tones have a charming effect in passages of soft accompaniment. “Wind” cannot possibly give the equivalent of this kind of “sixteen feet” tone. The *contra-fagotto* is too characteristic for more than occasional use, and the deep brass instruments are too harsh, to say nothing of their uncertain intonation in the depths of the scale. Apart from the double-basses, everything that ingenuity has devised for the production of orchestral variety seems to be represented amongst the Versailles Engineers; and even practised ears are sometimes puzzled to determine by what means certain effects are produced. With such ample resources at command, it may be supposed that much of the charm of a complete orchestra is produced. The music comes forth clothed in ever-changing hues, and when one imagines that all possible combinations are exhausted, a fresh development adds surprise to pleasure. The band contains many excellent solo performers, the first Concert being conspicuous for purity of tone and expressive power; the attack is brilliant and capacity for climax immense. In short, these French players show what great results are attainable where the State liberally encourages and supports military music. It is not too much to say that the band of the Versailles Engineers is a powerful refining and educating agent, or that we in England shall be fortunate when, if ever, our own regiments, or some of them, are equally well provided.

THE honours paid to living composers, instances of which are now recorded in almost every number of our journal, afford convincing proof of the growing appreciation of art and artists throughout the civilised world. But it would indeed be strange if this desire to pay a tribute to the genius of the representative creative musicians who are still amongst us were not to be extended to the memory of those who are passed away. Pilgrims to the graves of deceased composers have indeed been surprised at finding that many of those artists who have raised music to its present high standard are buried with only the commonest inscription to mark

the place, and we all know that Mozart’s remains were interred in a pauper’s grave, the exact site of which was forgotten when the monument by Hans Gasser was erected to the composer’s memory on the anniversary of his death in 1859. By a telegram from Vienna, published in the *Daily Telegraph*, we are glad to find that the municipality of that city has at length resolved to show its respect to two, at least, of the greatest musical heroes of Germany. The communication, which is dated July 25, says: “The remains of Beethoven and Schubert are to be transferred from the burial-ground of Waehring, one of the suburbs of Vienna, to the Central Friedhof, a large new cemetery just outside the town, where ground has been specially reserved for the interment of great men. The old graveyard of Waehring has been closed for the last seven years, and as I saw it this morning it looked dirty and neglected beyond description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab alone indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin. The grave is now surrounded by a low iron railing, and at the foot stands a stone slab, pyramid-shaped, bearing for all inscription the name of Beethoven in large gilt letters. It is, however, still of modest appearance, and no stranger would think of looking there for the burial-place of Ludwig Van Beethoven. The tomb of Schubert is more pretentious, but, if possible, less imposing, and altogether unworthy of the great genius whose remains lie beneath. A bronze bust, reproducing the features of the immortal tone-poet, is placed at the upper extremity; but though we know Schubert was not of prepossessing appearance, yet the metallic work of art I saw this morning lacks that expression so admirably rendered in a portrait taken from life, which hangs, if I mistake not, in the reception hall of the Vienna Conservatoire. On the stone pediment behind the bust is the following inscription: ‘Musical art has buried here a rich possession, but still brighter hopes.’ Surely the memory of Franz Schubert might have inspired a nobler epitaph than that. When the transfer to the Central Friedhof shall have been effected, a monument will be provided for the tomb of Beethoven by the Society of the Conservatoire, and another for that of Schubert by the Vienna Maennergesangverein, or Men’s Choral Union.” All art-lovers must, we are certain, be deeply interested in this news, and will heartily agree with the suggestion of the writer of the telegram, that the ceremony which will accompany these proceedings should include a great musical Festival.

READERS OF THE MUSICAL TIMES have frequent opportunities of becoming acquainted with the principal musical events occurring even at the antipodes, and must be gratified to find what rapid strides the art is making in our distant colonies. Of the progress of sacred music, however, as shown in the Cathedral services in the capitals of South Australia, New Zealand, Tasmania, New South Wales, and Victoria we were but imperfectly acquainted until perusing, in our contemporary *The Globe*, an article from a visitor to Australia, who evidently takes the deepest interest in the subject. He informs us that in Adelaide the Cathedral organ is an exceptionally fine one, and that the organist and choirmaster, Mr. Boulton, a talented amateur, has during the last few years raised the musical portion of the service to a state of great perfection, “fairly placing it in the front rank with some of our most noted Cathedrals at home.” There is of course much difficulty in securing the services of

professional vocalists of great merit; but Mr. Boulton has managed to infuse into each member of the choir some of his own enthusiasm, and the result is in the highest degree satisfactory. Every detail of light and shade is observed in the chanting and intoning, and the anthems and services are magnificently sung, the rendering of Mendelssohn's "Christus" and Haydn's "Passion" being especially praised. A boy gifted with a sweet treble voice is particularly spoken of, and persons flock from all parts to hear him. At Christchurch, New Zealand, the music at the Cathedral, an unfinished building, is also extremely good, the effect of the quiet and finished singing of the choir being thoroughly in sympathy with the sacred text. Hobart, the capital of Tasmania, Sydney, and Melbourne are dismissed by the writer somewhat summarily, although he seems of opinion that at Hobart Cathedral, with a little of the care exercised at Adelaide, the choir might be educated to a fair point of efficiency. At Sydney there is a mixed choir of male and female voices; and at Melbourne, where there is at present only a pro-cathedral, as some persons in authority object to sacred music save of the feeblest kind the service is slovenly and uninteresting. We sincerely hope that the observations of so keen a critic as the writer of this paper will have the effect of calling the attention of Australian music-lovers to the important matter treated of.

"I wish I could become a good player without the trouble of practising," said an enthusiastic, but somewhat idle, little pianist to her teacher, "for it would not only be a comfort to myself, but to everybody in the house." She might have gone further, and said that it would be a great comfort to others in the houses surrounding her; for pianoforte practice in what are termed "quiet neighbourhoods" has often been known to drive the residents even into more noisy streets, where, as Charles Lamb says, in his "Chapter on Ears," they can listen to sounds which they are not compelled to follow, and "get rid of the distracting torment of endless, fruitless, barren attention." All persons who are interested in the progress of a pupil will of course generously bear with any little annoyance caused by the excessive monotony of listening, in spite of themselves, to wearisome technical Exercises and dislocated pianoforte compositions; but that people will not cheerfully grant this same indulgence to strangers is proved by the news which has recently reached us from a very musical country. It appears that at Berlin petitions, very numerous signed, have been circulated throughout the city, praying that Government will restrict the time of pianoforte playing and practising to the hours between 11 a.m. and 12 noon, and between 8 and 11 p.m. Now, although such an ordinance, if it take effect, may not crush the hopes of unambitious amateurs, we can scarcely imagine that earnest students who desire to make a name before the public in the future will be content to confine their practice to the hours named. Presuming that it should have the effect of driving a number of pianists from Berlin to congregate together in some adjacent town, we wish the inhabitants joy, for assuredly there can be but small hope of any hours of peace and quiet. If, then, only for the sake of an equal distribution of what should be looked upon as an essential infliction, let us still hope that Berlin may relent.

In our June number we alluded to the subject of analytical programmes, and especially with reference to the desirability of issuing them at a price which would induce each member of the audience to

purchase one. We can scarcely believe that the interesting little volumes which have just reached us from America can be published with any such intention, but certainly they fully merit the warmest praise. Analytical programmes they certainly are, but the information contained in them can hardly be expected to be mastered during the progress of a Concert. The "Wagner Handbook" for the Festival Concerts given during the present year, under the direction of Theodore Thomas, in addition to an analysis of the music, includes English texts of the works performed, biographical and critical essays, and magnificent illustrations of scenes from the Operas. The volume is printed on the finest paper, and in every respect got up with the most scrupulous care and attention. The book containing the programmes of the second Biennial Musical Festival at Chicago, in May last, although not illustrated, is constructed on the same principle as the last mentioned work, and has short biographical notices of the artists who appeared at the Festival. The idea of issuing a work like the "Wagner Handbook" is, we believe, entirely new; but it is one which might be acted upon with advantage, at least occasionally, in this country. As a record, for example, of so important a gathering as the Birmingham Musical Festival it would be extremely interesting, and certainly might occupy a place in the library of many musical amateurs. The ordinary analytical programmes should of course also be published, but there are several who would gladly avail themselves of such a book as we have described. At all events, should the notion be entertained, it would be impossible to follow a better model than the "Wagner Handbook."

MUSICAL toys have doubtless especial charms for children, although it cannot be asserted that they give an equal amount of gratification to those who have the charge of them. To say nothing of nursery trumpets, drums, and whistles, everything that can be made to emit a musical sound is increased thereby in value. Young people are taught to envy the time-honoured old lady who rode "on a white horse," not so much because of her equestrian powers, as for the fact of her having "music wherever she goes"; and even those trifling rhymes, which would convey but little pleasure to children if put into plain prose, are repeated by them with delight for many years. When we grow up music accompanies us in our daily life; but we are presumed to get rid of our toys, and substitute instruments which can speak to us in that eloquent language which we have heard but the crudest attempts to articulate in our childhood. If a man were to be seen drawing along a musical cart or blowing into a penny trumpet to solace his leisure hours, there would probably be very shortly an enquiry into the state of his mind, and his relatives would be warned to "take care of him." That this truth is not universally admitted, however, may be proved by the fact of a patent having been recently taken out in Germany for a "musical cigar." We are not told whether this novel instrument is constructed to play a plaintive air, in order to increase the sedative effect upon the smoker; or whether one note only will be produced, so that, like the "Russian Horn Band," which we recollect many years ago in this country, a party must be assembled before any composition can be attempted. However this may be, as the cigar is for men and not for boys, we scarcely think that it can be extensively patronised; nor can we imagine that a number of sane people would meet together for the purpose of taking part in such an utterly ridiculous "smoking concert."

## ROYAL ITALIAN OPERA.

A REVIVAL of "Semiramide," with Madame Patti as *Semiramide* and Madame Scallchi as *Arsace*, attracted an enormous audience, and thoroughly proved that Italian music so excellently sung will still exercise a powerful charm over a sufficient number of persons to prevent Rossini's work from dying out, feeble as it is in a purely dramatic point of view. Another noteworthy performance has been Mozart's "Don Giovanni," Madame Patti's *Zerlina* being, of course, the central point of interest; although the *Donna Anna* of Madame Fursch-Madi and the *Donna Elvira* of Madame Laterner were fairly satisfactory to those who cannot remember the great singers of former days in these characters. The principal event of the season has, however, been the production, on the 15th ult., of M. Reyer's "Sigurd." The composer of this work, who succeeded Hector Berlioz as musical critic of the *Journal des Débats*, has already had much experience of the lyric stage; but only one of his operas, "La Statue," is at all known. We are told that "Sigurd" was composed before the production of Wagner's "Der Ring des Nibelungen," and this may account for the same subject having been chosen by the two composers. *Sigurd* is, of course, *Siegfried*; but the authors of the libretto, MM. du Locke and Blau, have been less ambitious than Wagner by using only that portion of the legend which forms the final division of the tetralogy, and the manner in which this has been done will be seen by the following brief sketch of the plot: *Hilda*, sister of *Gunther*, King of the Burgundians, is in love with *Sigurd* and reveals her secret to *Uta*, her foster-mother. The King enters the great hall of his castle, at Worms, to receive the ambassadors sent by the King of the Huns to solicit the hand of *Hilda*, when a Bard sings the legend of *Brunhilda*, a beautiful Valkyrie, banished from Heaven for disobedience, and condemned to lie sleeping in a palace at Iceland surrounded by barriers of fire until awakened by a warrior capable of encountering the demons and fairies that guard her. *Gunther* resolves to undertake this task, but *Sigurd* declares that he will take possession of *Gunther's* throne and kingdom rather than allow him to liberate *Brunhilda*. *Gunther* offers to share with him the kingdom of Burgundy, and they swear eternal brotherhood. *Sigurd* drinks a love philtre, prepared by *Uta*, and at once becomes enchanted with *Hilda*. In the second Act, the scene of which is in Iceland, the priests of Odin are assembled in a sacred grove on the seashore. *Sigurd*, *Gunther*, and *Hagen* arrive, and are told what fearful ordeals they must go through to set *Brunhilda* free. *Sigurd* declares that should he win her he will resign her to *Gunther*, with whom he exchanges helmets. After contests with Valkyres, Kobolds, and Phantoms, with his face concealed, he enters the enchanted chamber, awakens *Brunhilda*, and the two are borne away by the Norns, who have assumed the form of swans. In the third Act *Sigurd* resigns his lovely prize to *Gunther*, who assures *Brunhilda* that it was he who set her free, on which she consents to become his bride. *Sigurd* then demands the hand of *Hilda*, which is at once accorded. In the last Act *Brunhilda* deplores her fate in being compelled to marry *Gunther* instead of *Sigurd*. *Hilda*, in a fit of jealousy, shows *Brunhilda* the girdle given to her by *Sigurd*, and boasts that it was out of love for her that he rescued the Valkyrie. *Brunhilda* accuses her of being a sorceress, and when *Gunther* arrives denounces his baseness, and hurls her crown at his feet. She then frees *Sigurd* from *Uta's* spell, and they vow eternal faith. The Opera concludes with *Sigurd* being brought in, slain by *Gunther*; the Valkyrie dies at the same moment, and they ascend together to Paradise.

It will thus be seen that the French adapters have not touched that part of the legend which relates to the "Ring"; and that, in consequence, we have more human interest in the Opera than could be admitted into the libretto prepared by the German composer.

In considering M. Reyer's music, it must be remembered that it was composed many years ago, when perhaps those who resolved to diverge from the beaten track, and yet were not strong enough to found a style of their own, were more likely to be influenced by the compositions of Berlioz than by those of any other writer of the time. Even the

best friends of Wagner must acknowledge that he but followed to the very highest stage of development a theory which had been shadowed forth by others. Reyer, on the contrary, was a timid reformer, and catching something from the salient characteristics of the many operatic styles around him, whilst retaining his natural love of melody and form, has given us a work which, with all its undoubted merits, must inevitably suffer by comparison with those written in a definite style and with a defined purpose. We are now, for example, getting so accustomed to listen to rich orchestral details as most important, if not primary elements of operatic works, that we feel a sense of incongruity when in "Sigurd" the attention is arrested by continuous vocal movements—notably two really fine dramatic duets—after lengthened scenes of accompanied Recitative, Wagnerian only in design. It appears to us that the first Act is the worst and the last the best of the Opera, for in the former the composer tries to be somebody else and in the latter he is himself. His model has evidently been Berlioz, but in the course of his work many others have intruded upon his thoughts, and reminiscences of Meyerbeer, more especially, occur too frequently to escape notice. The Overture, which was omitted in the first performance of the Opera, contains some effective, if not scholastic, instrumentation, and the movements, which seem to follow without a well-considered plan, have in themselves much to attract even unmusical listeners. In the first Act we have but little to awaken interest save *Uta's* long solo and the Chorus of Women; but in the second and third Acts, although reminding us of similar situations in Wagner's work on the same theme, to the manifest disadvantage of M. Reyer, there are many excellent points which call for warm commendation. Amongst these may be mentioned, in the second Act, the chorus for priests and people, a well-written trio for *Gunther*, *Sigurd*, and *Hagen*, and *Brunhilda's* solo on awaking, which, however, suffers, as we have said, from unavoidable comparisons. In the third Act a duet between *Brunhilda* and *Gunther* deserves favourable mention; but the final Act, which contains the two duets to which we have already referred—the first between *Brunhilda* and *Hilda*, and the second between *Brunhilda* and *Sigurd*—exhibits the composer at his best, and seems to prove that, yielding to the fashion of the day, his real strength has been only partially shown in what should have been his representative opera. Whether the work may retain the stage it is almost impossible to say, for we are now in an age of transition, and the probability is that it may be accepted as merely an experimental contribution to the cause of operatic regeneration. Whatever its fate, however, there can be no doubt that it contains some really excellent music, and its reception, although not very enthusiastic, sufficiently proved that, apart from what might be thought of its real place in art, both the subscribers and the public were willing to accord a welcome to so earnest and thoughtful a production.

In the part of *Brunhilda* Madame Albani was, as might, indeed, have been expected, excellent throughout the many arduous scenes in which she was the prominent character. Her singing in the scene upon awaking, and in the duets especially mentioned, was fully worthy of her high reputation, and she may indeed congratulate herself upon having added one more to the numerous successful parts which she has now almost made her own. The tenor, M. Jourdain, displayed a fine voice and much real dramatic feeling as *Sigurd*, in many portions of the Opera, indeed, rousing the somewhat apathetic audience to a certain amount of real energy; and we can only regret that so accomplished a singer should have appeared too late in the season to be of service in what continues to be the weakest department of the company. As *Hilda*, Madame Fursch-Madi evidenced the possession of unexaggerated dramatic powers, and sang with much effect; Mlle. Reggiani being also entitled to a word of commendation for her rendering of the somewhat trying music of *Uta*. The part of *Hagen* was well suited for Signor de Reszke, who delivered the declamatory passages with appropriate vigour; and M. Devoyod, as *Gunther*, and M. Soulaacroix, as the High Priest of Odin, were thoroughly satisfactory. The orchestra was extremely good, and all the choral music was rendered with much

decision and accuracy. The stage arrangements had been evidently carefully studied. Some of the scenes were exquisitely painted, and the flames of fire—borrowed from the Bayreuth idea—would no doubt produce the requisite sensational effect were the steam more plentifully supplied and the crimson which shines upon it somewhat more intense. Much praise, in conclusion, must be awarded to M. Dupont, who conducted the Opera, and who must have worked hard, both with band and chorus, to achieve so excellent a result. The Opera has been twice performed since its production, with an equal amount of success; and on the 26th ult. the establishment closed, after the usual amount of "gala" nights in honour of the *prime donne* of the season.

#### THE GERMAN OPERA SEASON.

THE concurrent performances of German and Italian Opera at Covent Garden Theatre may be regarded as the most significant feature of the recent London musical season. Those who champion revolutionary doctrines profess to see in the Teutonic invasion the proximate downfall of Italian Opera, while the extremists of the other side have been quick to recognise the weak places in the armour of the newcomers. The artistic quarrel is a very pretty one as it stands. We have no intention of taking sides in the matter, and the sole aim of the subjoined remarks is to render a fair account of what was done by the German company, and to gather up the lessons afforded by the good and bad points in the managerial policy. It is generally agreed that with one or two exceptions the members of the troupe were very indifferent vocalists, but it would be unjust to regard them as fairly representative of the standard of the best German lyric theatres at the present time. The London season was arranged hurriedly, and the majority of the leading artists had already accepted engagements elsewhere. Others demanded exorbitant terms, it being generally believed abroad that England is a sort of Tom Tiddler's ground for musicians. We pay liberally, it is true, but we demand the best available talent in return for our money, and it must be admitted that for the prices charged at Covent Garden some of the recent performances were less meritorious than the audiences had a right to expect.

Wagner's "Die Meistersinger" opened the season on Wednesday, June 4, and a better selection could not have been made, as the work was so remarkably successful when it was first produced here two years ago. There was a good attendance on this occasion, but afterwards the Opera failed to attract, and thus early was it apparent that the public was dissatisfied with the quality of the performances. Herr Gudehus, who played the part of *Walter von Stolzing*, was alone superior to his predecessor, the rest of the cast consisting of mediocrities. Frau Schuch-Proska was far from being an ideal *Eva*. Her light soprano voice has probably deteriorated owing to over-exertion, and its quality is now wiry and unpleasant. Again, Herr Moedlinger could not compare with Herr Ehrke as *Beckmesser*. As portrayed by Wagner, the Town Clerk of Nuremberg was an egoistic, pedantic, and, at any rate in small matters, an unscrupulous personage; but he was not a buffoon, as Herr Moedlinger made him appear. Herr Fischer's conception of Hans Sachs was ponderous, not to say lugubrious, and the only impersonation without flaw was that of *David*, by Herr Schrödter, a light tenor, whose voice had evidently received some amount of training. The chorus, collected principally from Cologne and Schwerin, was inferior to that of 1882, though it showed the results of careful rehearsal under Mr. Armbruster, and the orchestra was by no means unexceptionable. Under less intelligent guidance than that of Herr Richter it would probably have left much to desire. At subsequent performances an improvement was made by the substitution of Herr Reichmann for Herr Fischer as *Hans Sachs*; but neither Herr Oberländer, a tenor with a hard, unmusical voice, nor Herr Stritt, whose robust organ is much worn, was satisfactory as *Walter*. The attendance fell off, and after performances on the 11th and 18th, and a matinee on the 21st, Wagner's humorous Opera was heard no more. At the same time, there cannot be any fear for the lasting popularity of "Die Meistersinger." It

is too full of masterly strokes of genius and delightful melody ever to fall into neglect.

Mingled praise and blame must also be accorded to the performance of "Der Freischütz" on June 6. On the whole, Herr Gudehus was admirable as *Max*, Herr Wiegand was powerful and impressive as *Caspar*, and Frau Schuch-Proska was heard to greater advantage as *Aemchen* than she had been as *Eva* on the previous Wednesday. On the other hand, we have seldom heard less justice rendered to the beautiful music of *Agathe* than was given by Mdle. Biro de Marion, a member of the Royal Italian Opera Company; and the stage arrangements in the Incantation Scene excited the risibility of the audience. The original dialogue was restored, the abandonment of Berlioz's tedious recitatives greatly improving the general effect of the Opera.

On Wednesday, June 11, "Lohengrin" was performed with Madame Albani as *Elsa*, and there was an enormous audience, hundreds of people being refused admission. Indeed, it was reported that the demand for seats was greater than had been known at Covent Garden since the first night of Verdi's "Aida," in 1876. If this be true it is highly instructive. It proves that the public is more ready to hear a masterpiece than the worn out operas of the Italian repertory even with Madame Patti, provided there is a probability of an adequate performance. Let the opponents of German Opera, and also those who have the interests of this form of art at heart, bear this in mind. Impressed very likely by the splendid audience, Madame Albani threw herself thoroughly into the rôle, and has never played it with greater charm in the earlier scenes, nor with so much dramatic force in the third Act. Herr Stritt was fairly acceptable as *Lohengrin*, Frau Luger created a favourable impression as *Ortrud*, and the *Tetra-mund* of Herr Reichmann and the *Herald* of Herr Scheidemantel left nothing to desire.

Three performances of "Tannhäuser" were given, of which the first took place on Saturday morning, June 14, with an indifferent cast. Mdle. Biro de Marion did her best as *Elisabeth*, but she was far from being an interesting or sympathetic exponent of the character. Herr Stritt, as *Tannhäuser*, can only be commended for the energy he threw into the part, but Herr Scheidemantel as *Wolfram* sang admirably, and proved himself one of the few vocalists of the company. At the second rendering, on the 27th, Herr Reichmann replaced the last named artist, the others remaining as before. Herr Gudehus took the leading rôle on the 4th ult., and rendered it ample justice both in a musical and dramatic sense.

The valuable co-operation of Madame Albani was again secured in the performance of "Der Fliegende Holländer," on June 20. The embodiment of *Senta* by the Canadian artist is too well known to need description, but it may be said that her physical efforts in the part would render it unwise for her to repeat it at frequent intervals. Artistic absorption in a rôle is an excellent quality, but in the case of Wagner's heroines the strain on the voice and the nervous system must necessarily be exhausting. Herr Reichmann gave a praiseworthy impersonation of the Dutchman, his acting being impressive and dignified without being too lugubrious. The other members of the cast did fairly well, but the scenic arrangements were not of the best.

A large audience attended the only performance of "Fidelio," on June 25, proving that Beethoven's Opera is a power with the musical public even without the attraction of a celebrated *prima donna* as *Leonora*. Frau Luger gave an earnest, conscientious, and highly intelligent reading of the character, fully satisfying all reasonable requirements, though she could not compare with Marianne Brandt, the finest *Leonora* we have witnessed in London of late years. Fraulein Kalmann, as *Marselline*, and Herr Schrödter as *Jacquin* were efficient, and Herr Oberländer as *Florestan* was tolerable, but Herr Reichmann as *Pizarro* disappointed expectations. Contrary to usual custom, only one Overture was played—namely, the greatest of the four, known as *Leonora No. 3*.

After several indifferent performances the rendering of "Tristan und Isolde," on the 2nd ult., came as a pleasant surprise, and, on the whole, it may be pronounced superior to that at Drury Lane two years ago. Fraulein Lilli



Lehmann had been specially engaged for the rôle of *Isolde*, and she interpreted it in a manner that would be difficult to surpass. Looking the part to perfection, she also proved thoroughly equal to the arduous music, while her acting was marked by mingled grace and dramatic force. She was ably seconded by Herr Gudehus, whose *Tristan* was decidedly superior to his previous assumptions. Another admirable embodiment was that of *Brangaene*, by Frau Luger, though a quieter style of singing would have rendered it a more effective contrast to the proud and impulsive *Princess*. Herr Scheidemantel, as *Kurwenal*, and Herr Wiegand, as *King Marke*, left nothing to be desired, and the greatest praise is due to Herr Richter for the excellence of the general performance. The work seemed to create a remarkable effect on the large audience. Complete silence reigned in the house from the beginning to the end of each Act, and no one stirred until the final fall of the curtain. This behaviour contrasted forcibly with that of ordinary operatic audiences, and testified to the power of genius as exemplified in this marvellous score. Beyond all question, "*Tristan und Isolde*" is Wagner's most stupendous effort, and, though familiarity is necessary in order fully to comprehend and appreciate it, an attentive listener can scarcely fail to be impressed by the immense dramatic force of the first Act, the surpassing beauty of the love duet, or the subtlety and pathos of the scene between the wounded *Tristan* and the faithful *Kurwenal*. The work was repeated at a matinée on the 10th ult.

We now come to the most important, but, unfortunately, the least satisfactory feature of the season—namely, the production of Dr. Villiers Stanford's tragic opera "*Savonarola*." The stars in their courses seem to fight against the cause of English opera. Mr. Mackenzie's "*Colomba*" has suffered this year, both at home and abroad, from a series of unfortunate circumstances, and the same unkind fate is pursuing another work equally representative, at any rate in design and scope. "*Savonarola*" was produced at Hamburg, on April 18, and appears to have met with considerable favour. There was reason for regret in the fact that the Opera was to be first heard in London in a foreign translation, but musicians probably said to themselves, "Better in German than not at all." Then came a crowd of adverse influences, against which war was sedulously waged, though, as the event proved, it would have been wiser to capitulate at discretion. Into the merits of the litigation between the publishers and the management it is not our purpose to enter. We have only to take note of the artistic results, which were disastrous enough. But the primary difficulty was the selection of a performer for the leading soprano part. It was first undertaken by Fräulein Boers, of Hanover, who was prevented by "indisposition" from coming to London. Next it was offered to Frau Waldmann-Leideritz, who failed to master it in the prescribed time. At last it was taken in hand by Fräulein Schaernack, a mezzo-soprano, who had rendered useful service in subsidiary parts during the season. Whether the dread of legal pains and penalties had anything to do with the unwillingness of the lady artists to appear in the Opera, or with the unwonted slowness of the entire company—band, chorus, and principals—in mastering their parts, cannot be said. But the performance was postponed again and again, and at last took place on the penultimate night of the season, Wednesday, the 9th ult. It is necessary to offer some remarks on the work itself, but they will be less comprehensive than would be the case were it possible to form a definite judgment on the merits of Dr. Stanford's score. Not only was there no opportunity of studying the music beforehand, but the audience could not obtain the English libretto, a state of things happily unprecedented. The author of the book is Mr. Gilbert A'Becket, whose literary ability and knowledge of stage effect has stood him in good stead, though he has not been sufficiently mindful of the advantages of contrast. In the Prologue there is an agonising farewell between two devoted lovers, and a dispute between two desperate rivals; in the first Act swords are drawn freely by the respective partisans of the great ecclesiastic and the Medici; in the second all is storm and stress throughout; and in the third the hero is led to the stake and the heroine dies of a broken heart. In this

sombre book there are some fine situations, and the artistic feeling which no doubt prevented Mr. A'Becket from introducing incongruous matter with the view of lightening the action, is commendable in itself. But the fact remains that in an Opera variety is a necessity, even if the genius of the composer be of the highest order. Dr. Stanford is one of those eager earnest workers to whom we owe what may be termed the renaissance of English music outside the Church. He is obviously of opinion—if his method in "*The Canterbury Pilgrims*" and in "*Savonarola*" may be accepted as evidence—that the English opera of the future must, to a large extent, exemplify the principles laid down in the Wagnerian music-drama. To a certain extent we are disposed to agree with him; but unfortunately he gives prominence to that which is least agreeable in the modern doctrines, while he refuses, or perhaps is unable, to avail himself of the methods whereby Wagner secured the requisite relief and contrast even in his most advanced works. As in "*The Canterbury Pilgrims*" there is a constant sense of striving and unrest even in the sentimental episodes, so in "*Savonarola*" we are weighed down by the unrelieved gloom of the subject and its musical illustration. It is necessary to speak with caution because our impressions are derived merely from one very indifferent performance. We are quite certain that with adequate exponents of the principal characters the love-duets in the Prologue and the second Act, the finely imagined close of the Prologue, and the climax of the Opera would be far more effective than they were at Covent Garden. The composer's use of a mediæval church melody to typify the great ecclesiastic is very skilful, and the religious music well written and impressive. Indeed, the musicianship throughout is of the highest order, but Dr. Stanford never rises to a striking peroration. Frequently he commences to scale a height, and then, like Alberich in "*The Niebelungs Ring*," he slips and slides back to the realms of dullness just when the glowing summit appears within reach. For the present we shall say no more concerning "*Savonarola*." If wise counsels had prevailed it would not have been produced under the existing conditions, for the performance was calculated to seriously injure the chances of the work being ultimately accepted by the English public. To enter into details is happily unnecessary. A more depressing evening has seldom been passed in an opera house, and we desire to blot it from memory as soon as possible. A repetition of "*Lohengrin*" brought the season to an end on the 11th ult., the house being again crowded in every part. Impartial discerners cannot fail to regret the errors which seriously injured the success of the undertaking and caused the enemies of German opera to blaspheme. In the interests of art it will be well for the experiment to be repeated, for, notwithstanding all shortcomings, it was pleasant to note the zeal and self-abnegation of the performers and the unwonted intelligence of the audiences. If Italian and German Opera be permitted to flourish side by side for a time, amateurs will recognise what is good in each and the result cannot fail to be beneficial even if it does not pave the way, as we think it would, for the establishment of lyric drama in the native tongue.

#### ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this Institution, on the afternoon of the 4th ult., at St. James's Hall, before a large audience. The most important of the students' compositions was a dramatic Scene, "*Saved from the Waters*," by Mr. F. Kilvington Hattersley, the solos in which were effectively rendered by Miss Marie Etherington and Mr. Musgrove Tufnail. There is much good writing in this piece both for voices and instruments, the great merit being that the ambition of the young composer never overrides his discretion. An orchestral Serenade, by Mr. C. L. Macpherson (Balfie Scholar), and a Bolero for violin, with orchestral accompaniment, by Mr. J. E. German, also evidenced not only the possession of decided talent on the part of their writers, but the result of good teaching on the part of their professors, and both works were warmly and most deservedly applauded. In the last-named piece the composer was also the solo executant. Amongst the instrumentalists we must award especial praise to Miss

Winifred Robinson for her performance of the "Andante" and "Allegro Molto Vivace," from Mendelssohn's Violin Concerto, the Andante, indeed, being exquisitely played. Miss Eleanor Rix in two movements from Schumann's Concertstück in G; Mr. E. H. Lemare in Walter Macfarren's Concertstück in E; and Mr. Gilbert R. Betjemann, in Reinecke's Concertstück in G minor, fully sustained the *prestige* of the Academy for high-class pianoforte playing, and Miss Augusta Arnold, Miss Kate Winifred Payne, and Mr. John Henry contributed vocal solos with much success, the Recitative "Be comforted" and Air "The Lord worketh wonders," from Handel's "Judas Maccabæus," by Mr. Henry, being remarkably well sung. The Concert was conducted by Mr. William Shakespeare with his usual care and intelligence.

#### MADAME SAINTON-DOLBY'S VOCAL ACADEMY.

THE second afternoon Concert of the pupils of Madame Sainton-Dolby's Vocal Academy was held at Steinway Hall, on the 3rd ult. On an occasion of this description the curiously disposed visitor does not feel called upon to criticise this or that shortcoming of style or execution on the part of individual performers—shortcomings which, doubtless, would have been previously recognised by the able leader of the Academy we speak of. His object probably would be, and at any rate it was ours, to obtain a general impression as to the effect of the training bestowed upon its pupils. Judging from the array of her disciples brought before our notice in the present Concert, we can only say that the system employed by Madame Dolby—though leaning, perhaps, too one-sidedly to the Italian school—must be an exceedingly good one. There were some few (very few) solos with English words included in the programme, the delivery of which suffered to some extent from indistinct diction. This remark, however, in no way applies to the choral portions of the selection, which, indeed, were most admirably rendered throughout, both as regards the enunciation of the words and the delicate shading of the tone. We refer more especially to the "Ave Maria" of Brahms and the charming choral trifles for female voices by A. C. Mackenzie, "Distant bells" and "Come, sisters, come," which elicited, most deservedly, the unanimous applause of the audience. M. Sainton ably conducted the choir.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MOST of the music to be heard in Yorkshire just now is of an *al fresco* description. There is this month, however, one important exception—namely, the fourth annual Festival of the North-East Cathedral Choirs Association, which took place in the noble Minster at York, on the 10th ult. It was an event which attracted considerable attention among members of church choirs not only in the musical West Riding, but in North Yorkshire and Durham, from all which divisions came representative voices. Leaving out last year, in which the Festival was held at Ripon Cathedral, when some 350 only could be squeezed into the places assigned to the choir, there has been at no previous assembly anything like the number of singers who attended on this occasion. When Dr. Armes first produced his "St. John the Evangelist" at York, at the Festival of 1881, the choir numbered nearly 700; in the following year Dr. Bridge's "Mount Moriah" was sung by 620 voices, and Dr. Naylor's "Jeremiah," the work which formed the principal musical item of the service this year, was performed by more than 800 vocalists. This number included members of the Cathedral choirs of York, Durham, and Ripon, and of Church choirs at Scarborough, Hull, Dunington, Selby, York, Leeds, Wakeford, Bradford, Dewsbury, Halifax, Houghton-le-Spring, Silksworth, Alnwick, and Barnard Castle. The choir was made up of 51 sopranos and 25 contraltos—all of whom were ladies who had volunteered their services; Cathedral and other trebles, 357; altos (boys and men), 86; tenors, 113; basses, 140; Cathedral song men, 29. The public interest which is taken in this comparatively new feature of music in the North was shown by the attendance of nearly 3,000 persons, all of whom found ample accommodation in the

spacious Minster. The music of the shortened form of service was as follows:—Processional hymn, "Hail, Festal day," Dr. P. Armes; Preces (throughout), Tallis; Psalm 150, Chant in D, Dr. Crow; Magnificat and Nunc dimittis in G minor, Purcell; Anthem (Cantata "Jeremiah"), Dr. Naylor. The Voluntaries selected by the Organist, Dr. Naylor, were an Interlude (one of the earliest productions of that very accomplished young composer, Mr. Algernon Ashton) and a well-known Theme, in A major, by Mr. F. W. Hird, the excellent Organist of All Souls' Church, Leeds. After the Benediction, Dr. Naylor played Handel's Fourth Concerto. That portion of the Festival to which, of course, those present looked forward with most interest was the new Cantata of the Organist of York Minster. In style "Jeremiah" is strictly ecclesiastical, and will probably (even if its composer had intended it should) never find its way into the concert-room. Dr. Naylor has written the Cantata exclusively for Cathedral or church use, and doubtless it will, in these quarters, be cordially welcomed. The book is the work of the Rev. John Ellerton, whose name will be familiar to most people who know anything about church hymns. The author divides the life of the Prophet into three parts—namely, "The call and return," "The relapse," and "The judgment and release." The subject is treated in twenty-six numbers, and there is an instrumental introduction to the first and second parts. It may be stated that the accompaniment is written solely for the organ, which is treated independently of the voices, and is prominent and effective. The music of *Jeremiah's* part is allotted to the bass, for which voice there are no less than ten numbers. Conspicuous among these are the solos "O that mine head," remarkable for its depth of emotional character and the ability with which it has been accompanied, and "Refrain thy voice from weeping," which serves to introduce the final chorus, "Sing with gladness." Beyond taking part in a duet, the tenor voice has no place in the solos which the work contains. On the other hand, the soprano and contralto parts are treated liberally and have allotted to them several of the finest numbers in the Cantata. One of the best examples is the contralto air "Be not afraid," a composition in three-four time, full of spirit, and contrasting strongly with the plaintive, even gloomy, character of many of the numbers. The choruses are invariably well written and broadly treated. The concluding chorus is a notable instance of the skill of Dr. Naylor, in the form of a fugue which is highly effective. The work generally is thoughtful and serious and reflects great credit on its composer. The Rev. Canon Hudson, successor of the Minster, was the conductor. The solos were distributed amongst the members of the three Cathedral Choirs. The Festival was a highly successful one.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

A LARGE and influential meeting of the Monday Popular Concerts Society was held in Bristol on the 2nd ult., when the musical affairs of the past and coming seasons were discussed at length. The state of the finances was shown to be not entirely satisfactory, for in spite of the large attendances at almost every Concert, the reserve fund has had to be drawn upon to the amount of about £30 to meet the expenses of the six Concerts that were given this year. Considering that the reserve fund amounts to more than £700, this may not appear very serious; still, it is a balance on the wrong side, and we hope that the citizens of Bristol will come forward in larger numbers as subscribers to the Society. The failure to meet expenses is no doubt due to the difficulty in finding efficient local musicians and the being obliged to engage several of the "points" from a distance. This obstacle can only be removed by the Concerts being steadily continued on a firm basis, and gradually many of the musical residents in the place, both professional and amateur, would anxiously seek to qualify themselves for an honourable position in their own orchestra. It has been decided to give nine Concerts during the coming season, and that for five of these, to take place before Christmas, the numbers in the band should be augmented, which arrangement will be continued for the remaining four, should the receipts justify the necessarily increased expenditure.

The annual meeting of the Bristol Musical Association was held in the Lesser Colston Hall, on the 15th ult., when an address was given by Mr. George Riseley on "Music in Bristol." After expressing his sincere thanks to the president—The Rev. J. M. Wilson, head master of Clifton College—for his kind interest in, and hearty support of, music in this city, he proceeded to deprecate the fact of having so continually to go out of Bristol for leading vocalists and instrumentalists to take part in their Concerts, and said surely there must be something wrong when in a city like this, with a quarter of a million inhabitants, they could count the number of solo vocalists upon the fingers of one hand. In the past ten years at least 600 voices had annually received some sort of training in the different musical societies of this city. Yet not one single vocalist had come forward from that large number to take a prominent position as a soloist available for concert work. The reason of failure he took to be this—that the means of education in music in this city had not advanced with the same strides with which the taste itself had advanced. It was the non-professional, or listening, element that was strong, and the professional, or performing, element that was weak. It was greatly to be deplored that in this city we had no system of education which gave a fair chance to native talent. The remedy seemed to lie in the establishment of a local school for music, where the art could be pursued as a serious study. He would suggest the formation of a complete local conservatoire, where every branch of the art could be taught. If carried out with spirit and energy it would command the respect and support of the West of England. After advocating this scheme warmly and at some length, Mr. Riseley concluded by hoping that the few suggestions he had made might be productive of some beneficial result to the cause of music in Bristol.

#### MUSIC AT THE TURIN EXHIBITION.

THREE years ago, at the National Exhibition held in Milan, it may be said that practically music was completely neglected. There was, it is true, a poor collection of instruments of our own make exhibited, but no thought was given either to operatic or concert music, nor was there any performance of new compositions. This year at Turin, not only is the splendid national exhibition a perfect success in all industrial departments, but to music has been assigned the post and importance to which it has a right in such an assembly of all the forces of the country. A special committee was appointed which has attended to the most important point of providing performances of musical compositions, for which the municipality of Turin subscribed an important sum. At Milan there was a gallery for the display of instruments but no hall for performances, and the Orchestral Society of La Scala, which gave a few Concerts at its own risk, had shortly to abandon them as the receipts did not cover the expenses. The Turin committee began by building a circular hall, which for elegance, architectural grace, richness of ornamentation and fittings, is one of the finest and is also one of the most frequented parts of the Exhibition. A commission was then formed to organise all musical entertainments, the principal being the performance of opera at the Teatro Regio, and orchestral Concerts in the hall of the Exhibition. The operatic season was divided into two periods—one for the opening and the other for the closing of the Exhibition. The first lasted through the month of May with two operas of the old style—"Favorita" and "Puritani"—by artists of high repute, an excellent orchestra led by Faccio, and a fine *mise en scène*. The singers are mostly known in London—Gayarre, tenor; Pasqua and Repeto Trisolini, *prime donne*; Battistini, baritone, and Silvestri, bass. These distinguished vocalists performed Donizetti's and Bellini's music in a remarkable manner, especially "I Puritani," in which I first heard Madame Repeto, whose lovely, sympathetic voice, united to an excellent method of singing, render her worthy of the name of "Diva," so often adopted by others of inferior merit. The second season, which will take place during September and October, will be a more important one than the first, as there will be ballet besides the opera, and the great attraction of a new Opera,

"Isaura di Provenza," composed expressly by Luigi Mancinelli, the celebrated leader of the orchestra and director of the Liceo Musicale of Bologna, and one of the most ardent apostles of Richard Wagner in Italy. For this Opera the services of the most eminent singers have been secured, amongst whom are the two leading stars—Tamagno and Panteleoni. Theatrical music once perfectly organised at the Turin Exhibition, Concerts had to be thought of, and their success surpassed all hopes, splendid performances having been already given by the orchestras of Turin, Milan, Naples, and Bologna, to be followed by that of Rome. A noble competition and exemplary zeal on the part of the different directors in forming programmes of serious music, really classical and symphonic, met with constant patronage from a large number of people, who seemed to understand the beauties of music which had remained too long unknown or neglected, and even calumniated in Italy as being too obscure, difficult, and ineffably wearisome. The Turin orchestra, performing every Thursday in the large hall of the Exhibition, is the same that plays at the theatre, and Faccio has been engaged expressly to lead it during the whole time of the Exhibition, that is, from April to November. The other celebrated Italian orchestras went expressly to Turin to prove their merit, and therefore presented themselves with chosen and well studied programmes. The first to appear was the orchestra of La Scala at Milan, led by Faccio. It gave three splendid Concerts with immense success. It numbers 130 players. The best are the strings, remarkable for their precision, and more yet for a certain communicative fire which exercises on the Italian public an irresistible charm. This quality, however, interferes with the true style of interpretation, and in the choice of music too great a share is allotted to effect. For this reason the orchestra of La Scala has never yet performed an entire Symphony by Beethoven, but only the most effective numbers; for instance, the Scherzo of the Ninth, marvellously executed be it owned.

A truly serious, classical, elevated orchestra is that brought from Naples by Giuseppe Martucci. The complete and clamorous success it obtained was quite a revelation. Martucci is an extraordinary artist, who possesses to an eminent degree the three qualities of pianist, composer, and leader, excelling in all. He created the Neapolitan orchestra, and in a very few years brought it to a perfection that places it on a rank with the best foreign ones. In Germany, where some of his compositions have been published, Martucci is in high repute. When leading the orchestra he is most happy in the interpretation of classical authors, but more particularly in the works of Mozart, Beethoven, and of symphonic fragments by Wagner. At Turin he excited the greatest admiration by his perfect rendering of Mozart's Symphony in G minor, of that in C minor by Beethoven, and created decided enthusiasm with the marvellous "Waldweben," in Wagner's "Siegfried." Martucci was obliged to repeat this last piece in each of the three Concerts he gave. I heard the "Niebelungen" at Bayreuth, and I can certify that Martucci in this piece is in no way inferior to Hans Richter, who had the advantage of directing it under the immediate inspiration of its author. To give an idea of the serious way in which are made out the programmes of the Neapolitan orchestra, here is that of the last Concert given at Turin:—1. Schumann, Overture "Genoveva"; 2. Beethoven, Pastoral Symphony; 3. Boccherini, "Siciliana"; 4. Scarlatti, Allegro from the First Sonata; 5. Haydn, Minuetto; 6. Berlioz, "Danse des Sylphes" and Marche Hongroise; 7. Wagner, Overture "Tannhäuser." This programme contains a fine variety of styles, and Martucci found means to make Italian music shine in it, without the help of dance music or noisy overture. Scarlatti's Allegro is a true gem, in its primitive instrumental simplicity, so quaintly contrasting with Wagner's polyphony. In a second letter I will treat of the Bologna Orchestra, and of the exhibition of instruments, not a great credit to our national industry.

F. FILIPPI.

#### GOUNOD'S "REDEMPTION" AT TORONTO.

AT the second of the series of Semi-Centennial Celebration Concerts, given on the 3rd ult. by the Philharmonic Society, in the pavilion of the Horticultural Gardens,

Gounod's Trilogy was performed before an exceptionally large audience. "The work has been given," says the *Toronto Evening News*, "on two former occasions in this city by the Philharmonic Society, but never before in the Dominion has there been such a rendering of this, or perhaps any other Oratorio." Under the excellent conductorship of Mr. F. H. Torrington, both band and choir—the latter consisting of nearly five hundred voices—went with remarkable precision; and the solo singers—Miss Fanny Kellogg, Mrs. Petley, Miss Smith, Miss Berryman, Messrs. W. H. Courtney, Ivan E. Morawski, and Schuch—were thoroughly successful, the singing of Miss Kellogg in the solo "Ye Mountains" producing a thrilling effect. The *Toronto Mail* says: "The striking and colossal chorus 'Unfold ye portals everlasting' naturally elicited the greatest amount of applause, and Mr. Torrington had to refuse two or three demands for its repetition, but other of the choruses indicated just as much merit in the execution. The orchestra, which included the Mendelssohn Quintet Club and the pick of the professional talent of this city, Hamilton, and Montreal, was the most effective one that has yet sat in front of the Philharmonic chorus. The efficiency of the string section was proved in the fulness and beauty of its tone in the sustained and singing passages, its power in the fortes, and its brilliancy and precision in the descriptive music illustrating certain portions of the text."

At the conclusion of the performance Mr. Torrington was the recipient of a well-earned and enthusiastic demonstration of approval and congratulation from the chorus and orchestra.

#### OBITUARY.

In Victor Massé, whose death, on the 5th ult., at Paris, we briefly record in our "Foreign Notes" to-day, French musical art has lost one of its most highly-gifted and sympathetic modern representatives. If retiring habits, and a singular modesty of character, not unminged with conscious pride, have to some extent contributed in keeping his name less prominently before the public than might otherwise have been the case; his merit as a dramatic and specifically French composer is none the less great, and, moreover, is likely to endure for some generations to come. Indeed, we shall probably hear more about Massé's works now that he has passed away from amongst the living than ever we did during his lifetime. Although confined to his house, in the Avenue Frochot, for the last six years by a painful malady, the master continued to the last to work at his art; a Comic Opera, "La nuit de Cléopâtre," which he had but recently completed, bearing witness to this fact. Its contemplated production during the coming season at Paris will doubtless give the signal for a general revival of the numerous preceding works from the same gifted and original pen. Victor Massé was born on March 7, 1822, at Lorient. He entered the Paris Conservatoire in 1834, and soon became a distinguished pupil of that institution. Ten years later, in 1844, he was the successful competitor for the much-coveted Grand Prix de Rome. Since then Massé has written a number of lyrical stage works, the merits of some of which, at least, will suffice to hand down his name to posterity as worthy to be classed with those of a similar *genre* by Auber, Hérold, and Halévy. They may as well be enumerated in their complete chronological order—viz., "La Chanteuse voilée" (1850), "Galatée" (1852), "Les Noces de Jeannette" (1853), "La Fiancée du Diable" (1854), "Miss Fauvette" (1855), "Les Saisons" (1855), "La Reine Topaze" (1856), "Le Cousin de Mérimée" (1857), "Les Chaises à porteurs" (1858), "La Fée Carabosse" (1859), "La Mule de Pedro" (1863), "Fior d'Aliza" (1866), "Le Fils du Brigadier" (1867), "Paul et Virginie" (1876), and the posthumous work already referred to, "La nuit de Cléopâtre" (1884). Massé was the successor of Auber in the musical section of the *Académie des Beaux Arts*, and was also a Knight of the Legion of Honour. In the latter capacity military honours were paid him at the grave, but in other respects, and in accordance with the explicit desire of the deceased composer, the funeral ceremonies, as such, were of the simplest kind, the modest master preferring to live, if so it might be, in the works he left

behind, rather than to be talked about for a short season in connection with the public honours which, but for his veto, would certainly have been bestowed upon that part of him which was perishable.

THE annual distribution of prizes to the students of the Royal Academy of Music—in consequence of the insufficient accommodation in the institution for the enormous number of persons interested in the proceedings—took place at St. James's Hall, on the 26th ult., Madame Sainton-Dolby presenting the awards, in place of the Countess of Dudley, who, through a domestic bereavement, was unable to attend. After an exceptionally fine rendering of Schubert's Serenade "Lightly creeping," by the female choir (the solo well sung by Miss Eleanor Rees), conducted by Mr. William Shakespeare, the Principal, Sir George Macfarren, in an eloquent introductory speech, dwelt especially upon the continued and rapidly increasing prosperity of the Academy, and exhorted those pupils who had not been fortunate enough to secure prizes to remember that earnest and willing work must eventually reward them for any little disappointments they may experience during their course of study. The following were the Memorial prizes: The Charles Lucas Silver Medal—Charles Stewart Macpherson. The Parepa-Rosa Gold Medal—Margaret Hoare. The Sterndale Bennett Prize (pursue of ten guineas)—Dora Robinson. The Llewellyn Thomas Gold Medal—Marie Etherington. The Evill Prize (pursue of ten guineas)—Walter Mackway. The Heathcote Long Prize (pursue of ten guineas)—Alfred Izard. The Santley Prize (pursue of ten guineas)—Agnes Serruys. The Bonamy Dobree Prize (pursue of ten guineas)—William C. Hann. The following were the medals and awards in the female department: Certificates of Merit—Singing: Ehrenberg, Iggulden, Rees; Pianoforte: Bright, Gilder, Green, Lancelot, Latter, Mackness, Pamphilon, Sanderson; Violin: W. Robinson. Silver Medals—Harmony: Davenport, Gillington; Singing: Arnold, Booth, Bocquet, Dwelley, Eddison, Etherington, Fenn, Harrison, Hoare, McKrill, Payne, Russell, Watkins; Pianoforte: Boyce, Bull, Knight, E. Münster, Rix, A. Robinson, D. Robinson, Samuelson, Stephenson, Young; Organ: Green; Harp: Jones. Bronze Medals—Harmony: Rose; Singing: Armfield, Bishop, Bissill, Bolton, Chapuy, Clarke, Collins, Greville, James, Johnson, MacLure, Moon, Morewood, Osman, Parry, Rayner, Rayner, Rennie, Serruys, Sneddon, St. Clair, Stevenson, Taylor, Warburton, Winn; Pianoforte: Chandler, Garland, Geddes, Hann, Harris, Heal, James, Kingston, Mason, Mopsey, Osborne, Payne, Pinwell, Rennie, Scanlan, Serruys, Surville, Taylor, Webb; Organ: Robinson; Violin: Girardot, Titterton, Warren; Harp: Audain, Davies; Sight Singing: Abel, Ball, Bishop, Bright, Daymond, Mopsey, Münster, Serruys; Elocution: Stevenson. In the Male Department the awards were as under: Certificates of Merit—Harmony: Macpherson, Prout; Singing: Tufnail, Williams; Pianoforte: Kiver, Knott, Reddie; Organ: Lake; Violin: Richardson. Silver Medals—Harmony: Baker, Briant, Hattersley, Metcalfe, Wilkes; Singing: Barker, Copland, Cundy, Edwardes, Henry, Jones, Morgan; Pianoforte: Fox, Gwyn, Norton; Organ: Tonking, Wilkes; Violin: German, Hann, Newton; Violoncello: Burton. Bronze Medals—Harmony: Fowles, German; Singing: Davis, Harley, Moss, Spicer; Pianoforte: Betjemann, Fison, Fowles, Gostelow, Kipps, Powell, Robinson, Ward; Organ: Godfrey, Slater; Violin: James, Marriott, Moore; Violoncello: Burnett, Cooke, Gill; Sight Singing: Godfrey, Fowles; Elocution: Moss. For languages, books were awarded to Miss Haldane (French) and Miss Richardson (Italian); for violin playing, a violin bow was presented to Mr. Hann; and commendations were given to a large number of students in both departments.

WE regret to record the death of Mr. H. Edmond Holt, Organist and Choirmaster of St. Mary's Wesleyan Chapel, Truro, which took place on the 5th ult. Mr. Holt was music-master of the Wesleyan College, and his masterly performances on the Concert Hall organ will be long remembered. His funeral was attended by a large number of the Wesleyan body and the organists of several chapels in the city.



## While the earth remaineth.

August 1, 1884.

Gen. viii. 22; Psalms lxxvi. 1,  
lxx. 10-11, lxxviii. 32.

## HARVEST ANTHEM.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 89 &amp; 91, Queen Street (E.C.)

*Macioso.*

ORGAN. 54.

*f e pesante.*

*Ped.*

## CHORUS.

TENOR. *Quasi Recit.*

BASS.

While the earth re-main-eth, seed-time and har-vest, and cold and heat,

*Quasi Recit.*

While the earth re-main-eth, seed-time and har-vest, and cold and heat,

*molto ritard.* *a tempo.*

and summer and win-ter, and day and night shall not . . . cease.

*molto ritard.* *a tempo.*

and summer and win-ter, and day and night shall not . . . cease.

*molto ritard.* *a tempo.*

*poco accelerando.*

WHILE THE EARTH REMAINETH.

August 1, 1884.

SOPRANO.

*poco rit.*

*Allegro con spirito.*

ALTO.

O be joy-ful in God, O be joy-ful, all ye lands, O be joy-ful in

TENOR.

BASS.

*poco rit.* „

*Allegro con spirito.* ♩ = 96.

96.

God, O be joy-ful, all ye lands: since prais-es up to the hea-ven sing prais-es, sing

the ho - nour of His

prais-es, sing prais-es, sing prais-es, sing prais-es un-to the  
sing prais-es un-to the honour, the ho-nour of His Name,

Name. \_\_\_\_\_

sing      prais-es.

ho-nour, to the ho-nour of His Name, make His praise . . . to be glo-ri-ous, make His

(2)

praise . . . to be glo - rious, to be glo - ri - ous,  
 glo - rious, make His praise to be  
 make His praise to be glo - rious, to be glo - rious, to be  
 glo - rious, to be glo - rious, to be glo - rious,  
 glo - rious, O be joy - ful in God, O be joy - ful, all ye lands, O be joy - ful, O be  
 joy - ful, O be joy - ful, O be joy - ful, be joy - ful, all . . . ye lands.  
 joy ful,

*mf*  
*poco accelerando.*  
*cres.*  
*mf*  
*poco accelerando.*  
*cres.*  
*cres.*  
*Ped.*  
*a tempo.*  
*f*  
*a tempo.*  
*f*  
*poco rit.*  
*a tempo.*  
*poco rit.*  
*f*

*Andante.*

*mf* *poco rall.* *p* *Man.*

*Adagio sostenuto.* 56.  
TENOR SOLO, tranquillo.

The ri - ver of God is full . . of wa - ter ; . . Thou pre-par-est their

corn, for so Thou pro-vid-est the earth, for so . . Thou pro-

vid - est the earth. Thou wa-ter - est her fur - rows.

Thou send - est rain in-to the lit-tle val-leys there-of, in - to the lit-tle val - leys there-

of a tempo. Thou mak-est it soft with the

*dolce.* *dim.* *p* *a tempo.* *poco*

( 4 )



*cres.* *mf* *pp*

drops of rain, thou mak-est it soft . . with the drops of rain,

*cres.* *p* *pp*

and bless-est the in-crease of it, and bless-est the

*p* *pp*

in-crease, the in-crease of it. . .

*pp* *dim.* *pp* *poco rit.*

*Moderato.* CHORUS. SOPRANO. *cres- cen- do.*

Sing un- to God, sing un- to God, O ye kingdoms of the

*mf* *cres- cen- do.*

ALTO.

Sing un- to God, sing un- to God, O ye kingdoms of the

*mf* *cres- cen- do.*

TENOR.

Sing un- to God, sing un- to God, O ye kingdoms of the

*mf* *cres- cen- do.*

BASS.

Sing un- to God, sing un- to God, O ye kingdoms of the

*Moderato.* 104. *cres- cen- do.*

*mf*

*sona Pol.*

*f* *ff* *rall.* *Allegro risoluto.*

earth, . . . sing un - to God, O ye kingdoms of the earth: sing praises to the

earth, . . . sing un - to God, O ye kingdoms of the earth: sing praises to the

earth, . . . sing un - to God, O ye kingdoms of the earth:

earth, . . . sing un - to God, O ye kingdoms of the earth: sing prais-es to the

*Allegro risoluto.* *f* S4.

*ff* *rall.* *f*

*Pol.*

Lord, sing prais-es to the Lord, O sing prais - es, sing prais - es, sing prais-es to the

Lord, sing prais-es to the Lord, O sing prais - es, sing prais - es, sing prais-es to the

sing prais-es to the Lord, O sing, . . . sing prais - es, sing prais-es to the

Lord, sing praises to the Lord, O sing, . . . sing prais - es to the

Lord, sing prais-es to the Lord, sing praises to the Lord, O sing prais -

Lord, sing prais-es to the Lord, sing praises to the Lord,

Lord, sing prais - es, sing prais

Lord, sing praises to the Lord, sing prais-es to the Lord, sing prais

*cres* *cen* *do* *al*

- es, O sing prais - es, sing praises to the Lord, sing praises to the

sing prais - es, sing praises to the Lord, sing praises to the

- es, sing prais - es, sing prais-es to the Lord, sing praises to the

- es, sing prais - es, sing praises to the

*cres* *cen* *do* *al*

*f* *allargando.* *ff*

Lord, sing un - to God, sing un - to God, sing un - to God, to God.

Lord, sing un - to God, sing un - to God, sing un - to God, to God.

Lord, sing un - to God, sing un - to God, sing un - to God, to God.

Lord, sing un - to God, sing un - to God, sing un - to God, to God.

*f* *allargando.* *ff*

*a tempo.* *f*

sing un - to God, sing un - to God, O sing . . prais - es to the

sing un - to God, sing un - to God, O sing . . prais - es to the

sing un - to God, sing un - to God, O sing . . prais - es to the

O sing, . . O sing, . . O sing . . prais - es to the

*f* *a tempo.*

*SOLO. tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

*SOLO. tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

*SOLO. tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

*SOLO. tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

*p (Voices alone.)*

*CHORUS. marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

*CHORUS. marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

*CHORUS. marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

*CHORUS. marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

*Org. marcato.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

*Meno mosso.*

*rit.* prais - es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God. *rall.*

(S)



OWING to the exertions of the authorities of Beverley Minster, and to the liberality of a private gentleman (a native and non-resident of Beverley), this noble Church will shortly possess an organ which will favourably compare with the magnificent instruments just built by Messrs. Hill for Westminster Abbey and Lichfield Cathedral. As regards mechanism, sound-boards, bellows, &c., the organ will be entirely new, but will contain the original pipes of Snetzler's existing work (A.D. 1761), carefully preserved and augmented by numerous new stops of importance. The additions consist chiefly of a new solo manual, comprising, among other registers, two tubas of sixteen feet and eight feet pitch, a grand swell of seventeen stops, and a pedal of large resources. The solo, swell, and pedal organs being placed at the southern extremity of the screen, beneath the Choir arches, will have a tubular pneumatic connection with the Organist, who will sit at his console on the screen. The great and choir organs will be also on the screen, though kept very low, in deference to those who wish to preserve the "vista" unimpaired. Every stop in the organ is "throughout" except the Vox Angelica, which can extend only to tenor C. All the three stopped diapasons (by Snetzler) are of metal, and of beautiful tone. The organ will be erected and ready for use before the autumn. Subjoined is the specification:—

SOLO ORGAN, CC TO A.		Feet
1 Hohl Flute ... .. wood	34 Twelfth ... .. metal	3
2 Lieblich Flute ... .. metal	35 Fifteenth ... .. metal	3
3 Flageolet ... .. wood	36 Sesquialtera (3 ranks) ... ..	2
4 Orchestral Oboe ... ..	37 Mixture (4 ranks) ... ..	8
5 Vox Humana ... .. metal	38 Grand Posaune ... .. metal	8
6 Cor Anglais ... ..	39 Clarion ... ..	4
7 Tuba Mirabilis ... .. 16		
8 Tuba Mirabilis ... .. 8		
SWELL ORGAN, CC TO A.		Feet
9 Bourdon ... .. wood	40 Open Diapason ... .. metal	8
10 Open Diapason ... .. metal	41 Stopped Diapason ... ..	8
11 Stopped Diapason ... ..	42 Dulciana ... ..	8
12 Gemshorn ... ..	43 Gamba ... ..	8
13 Keraulophon ... ..	44 Flute ... .. wood	4
14 Vox Angelica ... ..	45 Principal ... .. metal	4
15 Celestina ... .. wood	46 Fifteenth ... ..	2
16 Gemshorn ... .. metal	47 Sesquialtera (3 ranks) ... ..	—
17 Principal ... ..	48 Cremona ... .. metal	8
18 Nazard ... ..		
19 Fifteenth ... ..		
20 Sesquialtera (4 ranks) ... ..		
21 Double Bassoon ... .. metal		
22 Oboe ... ..		
23 Horn ... ..		
24 Trumpet ... ..		
25 Clarion ... ..		
GREAT ORGAN, CC TO A.		Feet
26 Double Open Diapason ... .. metal	49 Double Open Diapason ... .. wood	32
27 Open Diapason, No. 1 ... ..	50 Open Diapason ... ..	16
28 Open Diapason, No. 2 ... ..	51 Violone ... .. metal	16
29 Open Diapason, No. 3 ... ..	52 Violoncello ... ..	8
30 Stopped Diapason ... ..	53 Bass Flute ... ..	8
31 Clarabella ... .. wood	54 Principal ... .. metal	8
32 Wald Flute ... ..	55 Fifteenth ... ..	4
33 Principal ... .. metal	56 Grand Posaune ... ..	16
COPLERS.		
57 Solo to Great.		
58 Solo to Pedal.		
59 Swell to Great.		
60 Swell to Octave.		
61 Swell to Choir.		
62 Swell to Pedal.		
63 Choir to Great Sub-Sve.		
64 Choir to Pedal.		
65 Great to Pedal.		

The wind is supplied by means of a gas-engine. Every stop in the pedal organ is of the largest scale, and runs throughout, the grand posaune, sixteen feet (length), being heavily winded. Nos. 7 and 8, and 38 and 39 are also heavily winded. The swell is a remarkably fine one. There are numerous composition-pedals.

On Thursday, the 17th ult., Miss Gertrude Griswold, of the Royal Italian Opera, Covent Garden, gave a Morning Concert, at 29, Chesham Place, Belgrave Square, the residence of Sir Sydney and Lady Waterlow. Miss Griswold was supported by Miss Lena Little (contralto), Miss Amina Goodwin (pianist), and Herr Kornfeld (violinist). The conductors were Sir Julius Benedict, Mr. W. Ganz, and Signor Tosti. Miss Griswold sang with great effect a recitative and air from "Mireille," by Gounod; and amongst several other songs gave "Mondnacht," by Schumann, and "Ungeduld," by Schubert. In two English songs, by Mr. Cowen, she was accompanied by the composer. The room was quite full, and the Concert was a complete success. Amongst the audience were many ladies and gentlemen from the United States. Sir Arthur Sullivan was present, with several other persons distinguished in the literary and musical world in London.

SIR JULIUS BENEDICT gave a Lecture on "Pianoforte Playing" to the pupils of the Norwood, Streatham and Dulwich School of Music in the Institute, Knight's Hill, on the 22nd ult., after the Examination, conducted by him. The lecturer, who was introduced by Dr. Sloman, Principal of the school, after speaking in high terms of the talent exhibited during the Examination, said:—"Never had there been such visible and gratifying progress in the art of playing on the pianoforte as during the last fifty years. When he (Sir Julius) first came into the musical world, the music which was practised and performed in the drawing-rooms of society was of the flimsiest and most unsatisfactory kind. There were arrangements put together just to allow some little Miss, who had had very little instruction, to shine at evening parties, and the moment the pianoforte was opened was the signal for general conversation. The progress since then had been astonishing, and in the classes and institutes that had sprung up in the outskirts of London there was to be found a teaching which gave promise of great future excellence. He was delighted to find that in Dr. Sloman they had a very able and experienced guide, who was ready to seize on anything which should raise the art he practised so well. On that occasion he might perhaps make a few remarks on what he considered the most difficult art of all—the art of music. Music had always been considered a kind of pastime not intended to have any serious hours sacrificed to it. It was considered much inferior to drawing and painting. But music, in his opinion, was one of the most Divine and lovable of all the arts, and quite worthy of the studios care and attention which it was thought necessary to devote to other things. They would not any of them wish a large assembly to hear them in their practice on the pianoforte, their hurrying over the pieces, and their reckless rushing over the keys. Let them say to themselves—'Let me play as if I had an auditory of twenty or thirty people, and do my very best.' What was the secret of practice? It was that they were not to go too fast, they were not to attempt masterly efforts that they could not deal with effectually; but they were to have patience to learn and to investigate. They should read their music honestly through, and understand all its features, before they attempted to play it. Go over the same ground again and again until they gradually reached perfection. The secret of all the successes achieved by our great musical notables, living or dead, was the hard, might we say, unforgiving study they gave to their practice, which nothing was allowed to interfere with, and the admiration they had for the great masters, which they wished to increase in the minds of the public by their perfect performance of their productions." After the lecture the students of the school gave with much ability a short selection of vocal and instrumental pieces.

MR. JOSEPH SIMS WARNER, who, thirty years ago (as churchwarden and honorary choirmaster of St. Phillip's Church), established the Choral Service and the first surplined choir in the town of Sheffield, died very suddenly on the 8th ultimo, at Stamford, where he had been staying during the previous week. The late Mr. Warner was well known in most of our English Cathedrals owing to the great interest which he invariably took in all matters affecting Church Music. It is said that nothing so much pleased him as to be the means of helping on in the profession any young person in whom he recognised the possession of a talent for music, and many a musician whose name is now well known in the world owes his success in life to the introduction and personal influence of the deceased gentleman.

THE second Annual Report of the Insurance Musical Society of London announces that, in consequence of the unsatisfactory attendance at the practices, it has been found impossible to form an orchestra. Six Concerts, however, were given by the Society last season, the instrumental performances in which were limited to solos and concerted pieces; and the Committee expresses a hope that the same number may take place during the season 1884-5. The report pays a well-merited tribute to Mr. J. W. Case, the Musical Director, for his valuable services, and also to the Hon. Secretary, Mr. George C. Morant.

Two lectures, by Mr. Moncure D. Conway, M.A., and Mr. Charles Dowdeswell respectively, and a dramatic reading by Miss Alma Murray, have been given during the month on behalf of the London branch of the United Richard Wagner Society of Germany at the town residence of the President, the Earl of Dysart. The first lecture, which took place on the 1st ult., was entitled "Wagner and the Supernaturalism of Art." Mr. Conway passed in rapid review the whole of the Wagnerian music dramas, and pointed out the inner significances abounding in each work. Wagnerism was born of the new spiritual life which distinguishes our age, and if all the faults of hypercriticism were admitted, the question would still remain, Was Wagner's aim a right aim, his intention one related to a higher order of things? Wagner had invented an organ able to combine high poetry with high music into an artistic expression, which neither alone had attained or could possibly attain. The supernaturalism in Wagner's dramas was attained by the aid of the music, which made weird things significant, and carried the gods, gnomes, and heroes of myth beyond the criticism of realism and science, and gave them perfect freedom of creation in their own sphere. One fault common to both music and poetry was found, and that was, they were too tragical. Nature being so full of tragedies, Art, for that very reason, ought not to be. Wagner's libretti, said Mr. Conway, are great European poems, themes not surpassed by the greatest selected by Shakespeare and Goethe. They stand in relation to Europe as Alcestis, Agamemnon, &c., did to Greece, and they have been treated with a genius of interpretation worthy of them. Mr. Dowdeswell's lecture upon "Lohengrin" and "Tristan and Isolde," took place on the 7th ult., and was illustrated with vocal and instrumental excerpts from the above-named works by amateur members of the Society, and Professor Jeffery, U.S.A. There was a numerous attendance. The lecturer entered into an elaborate definition of the music-drama, contrasting it, from all its points of view, with the older forms of opera. The *raison d'être* of the *Leitmotiv* and the *Melos* were explained, and the reasons of Wagner's conviction that myth was the ideal subject-matter for the poet were elucidated by the quotation of passages from his letters. The plots of each of the two dramas above named were briefly sketched, and when speaking of "Tristan and Isolde," Mr. Dowdeswell expressed his belief as to its supreme importance and beauty. Miss Alma Murray's Reading, on the 21st ult., was interspersed with pianoforte music by Professor Jeffery. The Readings comprised extracts from the plays of Shakespeare, and Wagner's "Walkure," "Götterdämmerung," and "Tristan," from Mr. Alfred Forman's translations. The music was taken exclusively from Wagner's works.

An interesting sale of presentation rings, ivory bâtons, and other pieces of bijouterie, the property of the late Sir Michael Costa, took place on the 23rd ult., at the Rooms of Messrs. Christie, Manson, and Woods, the following being the most noticeable items:—An ivory bâton, carved with dragons and flowers, with chased gold top, inscribed "From Sims Reeves to Michl. Costa, Esq., in remembrance of the Birmingham Festival, September, 1852," £8; another ivory bâton, with chased gold top set with turquoises, £4; a gold snake ring, with a brilliant, inscribed "Augustus Frederick, March 11, 1832," £6 10s.; a massive gold ring, with chased shoulders, enamelled in colours, engraved with the Royal Albert Hall, presented by Her Majesty's Commissioners, £9; portrait of Handel, a miniature case with gold shield and inscription, "Presented by the Sacred Harmonic Society, 1852," £7 5s.; three bronze medals, Crystal Palace, 1854, in morocco case, 19s.; and gold medal of the Emperor of Germany, inscribed "Prinz von Preussen," 1858, £3 17s. 6d.

ALL who desire that the Philharmonic Society should maintain its character for recognising the claims of the representative composers of the world will be glad to hear that Herr Anton Dvorák has been elected an Honorary Member of the Society. As it was in response to an invitation from this time-honoured institution that he visited England, we are certain that Herr Dvorák will accept this compliment not only as a tribute to his genius as an artist, but to his urbane and kindly nature as a man.

A SPECIAL Service of Praise (to quote from the papers distributed throughout the church) was held at St. Peter's Church, Eaton Square, on Thursday afternoon, the 3rd ult., one of the days falling within the octave of the Feast of Peter. The service consisted of the shortened form of evensong (without processions), the Church choir being augmented for the occasion and receiving the assistance not only of the organ but of a good orchestra of about fifty performers; this augmentation, however, being confined to the adult (*i.e.*, the alto, tenor, and bass) parts, resulted in the trebles, although highly commendable in themselves, appearing at times to be somewhat overweighted. For the Magnificat, Dr. Martin's setting in A was selected, and in this less success was achieved than in the anthem, of which we have to speak hereafter; the slower movements were marred by being taken decidedly too quickly, whilst, in the somewhat frequent changes of time, neither band, choir, nor conductor seemed altogether in perfect accord. It is only fair, however, to add that these blemishes were rendered decidedly more noticeable by the distinct success which attended the performance of the Anthem, a comprehensive selection from Mendelssohn's St. Paul, the numbers of the oratorio actually given being the Overture, No. 3, Nos. 12 to 22, and 34 to the end. Of this portion of the Festival we can say nothing better than that, with one exception, it was really good and satisfactory in all ways; the solos were taken by Master Fidge (treble), Mr. Lewis (tenor), both members of the choir of the church, and Mr. Pownall (bass), but when all did well it would be but an invidious task to particularise. We cannot, however, pass without protest the omission of all but the last page of the chorus "O great is the depth." Had the very short space of time saved thereby been an absolute necessity, it would have been equally well effected by omitting the *whole* of some subsequent number, say the Gentile chorus; but such a course as that adopted partakes less of the character of selection than of that of mutilation, and should not be imitated, nor passed without protest. Apart from this, much credit is due to Mr. Sergison, the Organist of the church, who conducted, and to Dr. Bridge for his judicious organ accompaniments. Considering the evident amount of pains which had been bestowed on the Festival, we were sorry to see so small a congregation; but at least this absence of the unappreciative conduced all the more to the greater comfort of those who were present.

On the last day of the Floral Fête, given at the Duke of Wellington's Riding School, at Knightsbridge, on Tuesday, Wednesday, and Thursday, the 1st, 2nd, and 3rd ult., the programme was entirely devoted to music, the opening ceremony being under the direction of Sir Julius Benedict. At two o'clock the Prince's Band, under the able direction of Mr. Edward Terry, Organist of St. James's Church, Camberwell, played a capital selection of music, after which a Chamber Concert was given, conducted by Mr. Sidney Naylor. The artists were Madame Frickenhaus, Herren Josef Ludwig and George Ritter. This was followed at 4.30 by a grand Concert, under the direction of Signor Romili and Mr. Osborne Williams. Among the artists who gave their services at this Concert were Lady Benedict, Mdle. Bertha Brousil, Miss Beata Francis, Miss Annie Marriott, M. J. Adolphe Brousil, Mr. Walter Clifford, Mr. Dalgetty Henderson, and many others. At 6.30 there were musical sketches by Mr. Eric Lewis (Savoy Theatre), assisted by Mdle. Adelina Dinelli, the talented violinist; this latter artist also taking part in the Ballad Concert at 7.30, conducted by Mr. Edward Terry, at which the following artists assisted:—Mrs. Lindsay Browne, Misses Edith Phillips, Kitty Berger, Emily Dones, Messrs. Harper Kearton, Stanley Smith, and an excellent vocal quartet.

THE members of the Grosvenor Choral Society held their 149th Monthly Concert at the Grosvenor Hall, on Friday, the 18th ult. Cowen's "Rose Maiden" was performed in the first part, the solos being taken by Mrs. Luff, Miss Florence Hartley, Mr. T. P. Frame, and Mr. Frederick Williams; Mr. Marcellus Higgs presided at the pianoforte. The second part consisted of a miscellaneous selection; solos were contributed by Miss Madeline Kelly, and Mr. Atherton Furlong. The part music was well rendered. Miss Florence Hartley accompanied, and Mr. David Woodhouse conducted.

THE Annual Prize Festival of the Royal Normal College and Academy of Music for the Blind was held at the Crystal Palace, on the 19th ult. The proceedings commenced with a Concert, given in the Opera Theatre, by the blind students in combination with the Crystal Palace Orchestra. The programme included Schumann's Concerto in A, admirably played by Mr. A. Hollins, and well accompanied by the orchestra. A great success was achieved by Mr. F. Turner and Mr. T. Perks in the performance of "Variations on a Beethoven Theme," composed by Saint-Saëns for two pianofortes, the ensemble of the pianists being perfect. The vocal music included several unaccompanied madrigals and part-songs, in which the students, as on previous occasions, showed that their training enabled them to distance all competitors in this branch of music. Solos were contributed by Miss Campbell, Miss M. Reece, Mr. White, Mr. Atkinson, and Mr. Moncur, all with excellent taste and style. After the Concert a gymnastic display in the central transept, by the blind pupils, excited admiration and astonishment. Few of the spectators were prepared to expect such emphatic evidence of careful physical development. The prizes were distributed by the Right Hon. A. J. Mundella, M.P., who passed a well deserved eulogium on the pupils and professors of the College, and expressed a hope that before long it would be ten times larger than at present.

We have been requested to publish the following:—  
"To H. Lawrence Harris, Esq., Secretary of the Music Publishers' Association: June 30, 1884. Sir,—I desire to express my great regret for having imported from America and sold in this country, without the licence of the owners of the copyright, various musical compositions, including the following: 'What are the wild waves saying,' 'First love waltz,' 'Torpedo and the whale,' 'Soon the bride,' 'Sunshine of life,' 'The virtuous gardener,' 'All on account of Eliza,' 'Self-made knight,' 'Love, love, love,' 'Charity girls' chorus,' Girelli-Girofà waltzes. Being ignorant of the law of copyright I was not aware that I was doing wrong in selling the music which was arranged for the *Banjo*. I undertake to discontinue the sale of any such copyright works, and wish to express my thanks to the proprietors of the copyright therein for accepting a contribution of £5 towards the funds of the Music Publishers' Association instead of taking legal proceedings against me.—Yours sincerely, J. E. BREWSTER, The American Banjo Studio, 20, Oxford Street, W."

THE annual General Meeting of the Kensington Orchestral and Choral Society was held at the Kensington School of Music, Cromwell Road, on Friday evening, the 18th ult., Major Flower taking the chair in the unavoidable absence of Mr. Alfred Sacré, one of the vice-presidents. The hon. secretary, Mr. Granville D. Gordon, read the annual Report, which showed that during the past season a series of musical evenings had been given, and three very successful public Concerts at the Kensington Town Hall, when the following works were performed:—Mr. Gaul's "The Holy City," Mr. Caldicott's Cantata "The Widow of Nain," and "The Creation." In the course of the Report several important changes in the constitution of the Society, suggested by the committee, were put to the vote and unanimously adopted. The Chairman proposed a vote of thanks to Mr. Buels, the Conductor of the Society, remarking that the members could not fail to appreciate the ability and patience displayed by him at the practices and Concerts. This was carried, and Mr. Buels made a suitable reply.

The Association called the "Greenwich Choral and Orchestral Union," recently established for the advancement of musical education and the improvement of singing in places of worship in the district, gave a Members' Concert, in the St. Alphege Mission Room, on Thursday evening, the 3rd ult. The programme, which was miscellaneous, was well rendered. The solo vocalists were Mrs. J. E. Batchelor, Mrs. G. S. Criswick, Miss A. Earle, Mr. A. Bunker, Mr. Blenkhorn, and Mr. Smart; solo violin, Mr. Turner. Mr. J. E. Batchelor presided at the pianoforte, and Mr. Ducker conducted. The Concert was under the presidency of the Vicar of Greenwich, the Rev. Brooke Lambert, M.A., B.C.L.

THE second examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, October 14, at 10 a.m., in the schools. In addition to the usual subjects there will be required a critical knowledge of the full scores of Handel's Oratorio "Judas Maccabeus" and Mendelssohn's "Otteto." Candidates are required to bring the scores with them. The examination for the degree of Doctor in Music will commence at the same time and place as the above. Each of the above examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these examinations, are required to give in their names to Mr. George Parker, the clerk of the schools, on or before October 1, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous examination.

THE Midsummer examinations of the College of Organists were held on the 8th, 9th, and 10th ult., the examiners being Dr. Bridge, Dr. C. J. Frost, Dr. F. E. Gladstone, Dr. G. C. Martin, Mr. J. Higgs, Mus. Bac., and Mr. Thomas Wingham. The following gentlemen satisfied the examiners for the A.C.O. diploma: A. Boyse, Brighton; G. C. Dawson, Aberdeen; E. Drewett, Clapton; T. J. Dudney, Taunton; F. L. Dunkley, Wandsworth; W. E. Ellen, Taunton; J. Firth, Shirley; J. F. Fricker, Swansea; G. H. Moreton, Devonport; W. F. Schwier, Barnet; E. H. Smith, Faversham; E. Thornley, Mottram; R. J. Vosper, Clifton; J. Walsh, Uxbridge; and E. V. Westbrook, Lewisham; and the following for the F.C.O. diploma: R. Bryant, Kennington; F. Butler, jun., Brighton; A. H. Collier, Mus. Bac., Elgin; C. E. Melville, Leeds; A. W. Parsons, Leicester; and R. F. Tyler, Tunbridge Wells.

ON St. John the Baptist's Day a special Choir Festival was held at St. John's Church, Angel Town, Brixton, on which occasion the Choir of the Church was considerably augmented. The music included Dr. Stainer's Evening Service in A, "Great is our Lord" (Sterndale Bennett), and "Sing a song of praise" (Stainer). The Rev. J. F. Green, of St. Mary's, Westminster, intoned the service, and the Rev. F. Relton, of St. Luke's, Chelsea, preached an eloquent and appropriate Sermon from the text "Let everything that hath breath, praise the Lord." Mr. W. J. Winbolt, Organist and Choirmaster of the Church, who had the entire management of the Festival, presided at the organ, and played as a concluding voluntary Salome's Grand Chœur in A.

It has been felt by many members of the musical profession that the services of Mr. James Peck, who, for more than forty years acted as chief clerk to the late Sacred Harmonic Society, should not be allowed to pass by unnoticed. An influential Committee, with Mr. Santley as Chairman and Mr. Lewis Thomas as Secretary, has therefore been formed for the purpose of raising a fund to be applied to Mr. Peck's benefit, and from the fact of his advanced age rendering it very difficult for him to engage in a new sphere of duties, and considering the valuable aid he rendered towards the success of the late Society's performances, it is hoped that a substantial sum may be forthcoming as the result of this appeal. Subscriptions may be sent to the Treasurer, Mr. Henry Littleton, 1, Berners Street, W., or to any member of the Committee.

THE Society of Science, Letters, and Art of London held its last meeting this season at Addison House, Kensington, on Tuesday evening, the 15th ult., Sir Henry V. Gould presiding. After the reading of a paper, and the admission of new members, music and elocution followed, the artists being Miss Margaret Gleizal, Miss Rhoda Rebstein, Signor Monari Rocca, Signor Falconi, Mr. Edward Grime, Mr. William Buels, and Mr. W. T. Davies. Mr. Edmund Leathes gave an admirable recitation, and Professor Albert Lowe, L.Mus., contributed to the instrumental music, besides acting as conductor.

THE Kyrle Choir, under the direction of Mr. Albert Orme, gave a performance of "St. Paul," in St. Mark's Church, Walworth, on the 2nd ult. The soloists were Miss Aylward, Miss Kiero Noakes, Mr. Reginald Groome, and Mr. James Blackney. Mr. William Tate presided at the organ.

AN Organ Recital, in aid of the Hopkins Testimonial Fund, was given at St. John's the Evangelist, Waterloo Road, on the 15th ult., by Mr. Henry J. B. Dart. The programme consisted of Mendelssohn's Three Preludes and Fugues, and an interesting selection from the original organ works of Mr. E. J. Hopkins, including the Andante Grazioso composed for the opening of the Albert Hall organ. Mr. Dart, who displayed throughout a thorough command of his instrument, was especially happy in his rendering of Mr. Hopkins's refined and graceful music. Two vocal solos, "O House of Jacob" (Benedict) and "Be thou faithful" (Mendelssohn), were also very expressively sung by Mr. Charles James.

We have much pleasure in announcing that her Imperial Highness the Crown Princess of Germany has notified to Mr. A. C. Mackenzie her willing acceptance of the dedication of his Oratorio "The Rose of Sharon," written for, and to be performed at, the approaching Norwich Musical Festival. This appreciative recognition of the composer's talent is made still more graceful by her Highness's expression of a hope that she may some day hear the work either in England or on the Continent, a wish which we sincerely trust may be gratified.

THE Balloon Society of Great Britain gave its Annual Concert on Friday evening, the 27th June, at the Imperial Theatre, Westminster. There was a fashionable audience, and the varied programme was well rendered by the students and professors of the London Conservatoire of Music, under the direction of Mr. Lansdowne Cottell. The indefatigable president of the Society, Mr. W. H. Le Fevre, at the conclusion of the Concert, thanked all those who had so readily come forward to assist. Mr. J. W. Wilkinson acted as manager.

THE Dedication Festival of the Parish Church of St. Mary, Balham, took place on the 2nd ult., and on the following Sunday special sermons were preached, the service being sung to Bunnett in F on both occasions. Wesley's "Blessed be the God and Father" was the anthem, and the Hallelujah Chorus from the "Messiah" was sung during the offertory. Mr. H. W. Weston, Organist and Choirmaster, presided at the organ, and rendered valuable aid to the choir, which was augmented for the Festival.

THE Archbishop of Canterbury entertained the stewards of the recent Festival of the Sons of the Clergy a short time since, at Lambeth Palace. The service in the beautiful private chapel of the Palace preceded the dinner. On the feast of St. John the Baptist the Archbishop consecrated two new Bishops in the ancient Parish Church of Lambeth. The musical portion of both services was under the direction of Mr. Ernest Slater, F.C.O., R.A.M., who presided at the organ on each occasion.

THE prospectus of the Stockport Musical Society announces three Concerts, under the direction of Mr. Joseph Bradley, Mus. Bac., for the season 1884-5. At the first the programme will consist chiefly of orchestral works, and include several important compositions by Berlioz and Wagner; the second will be a Ballad Concert; and at the third Handel's Oratorio "Judas Maccabæus" will be performed, with orchestra, military band, and augmented chorus. The season commences in October next.

THE monthly Organ Recital at St. John's, Waterloo Road, was given on Tuesday evening, the 8th ult., by Mr. H. Walmsley Little, Mus. Bac., Oxon., his programme including works by Berens, Merkel, Bach, Mendelssohn, Freyer, and Guilmant. The attendance was unfortunately not large. Mr. Frederick Winton contributed two bass solos with much success. Mr. Henry J. B. Dart was accompanist.

By the Italian papers we find that Mr. O. S. Marshall, Organist and Choirmaster, St. Paul's, Rome, has obtained the Diploma of Associate of Merit from the Royal Academy of S. Cecilia, Rome, which confers upon him the title of Professor. This diploma, which has never before been won by an Englishman, was obtained after a severe examination before eight special commissioners.

At a meeting of the Committee of the Costa Testimonial Fund, held at St. James's Hall, on the 28th ult., it was decided that the subscriptions should be returned.

AN Organ Recital was given at Christ Church, Somers Town, on Thursday evening, the 10th ult., by Mr. A. F. Grainger, Organist of St. Peter's Church, Dulwich, assisted by Mr. L. J. Langmead, vocalist, and Mr. A. Dove, violin. The programme was selected from the works of Handel, Wély, Hime, Gounod, Collin, Bach, Mendelssohn, and Clark.

THE Annual Examinations at the Blackheath Conservatoire of Music took place on June 28, July 1 and 5. The following candidates obtained scholarships: Singing, Miss S. G. Rollins, Miss Ada Pate, and Miss May Bath; Piano forte, Miss E. S. Gillespie and Miss A. Marten; Harmony, Miss H. Henderson. Examiners: Messrs. W. G. Cusins, Albert Visetti, and C. Warwick Jordan.

At SS. Peter and Paul's Roman Catholic Church, Upper Rosoman Street, Clerkenwell, on Sunday, June 29, the choir sang Haydn's First Mass in B flat, Zingarelli's "Laudate," and Handel's "Hallelujah," accompanied by full orchestra. Signor Santo Arrigoni conducted, and Mr. B. B. Barrett presided at the organ.

## REVIEWS.

*Novello's Primers of Musical Biography.*

*Frederic Chopin.*—Hector Berlioz. By Joseph Bennett.

[Novello, Ewer and Co.]

THE idea of including biographies of eminent musical composers amongst the "Primers" issued by Messrs. Novello is an exceedingly happy one; for, as it tells us in the Prospectus of the Series, "Knowledge of what a man is, helps the understanding of what he does." It is also good that the execution of this task has been entrusted to Mr. Joseph Bennett, not only because he is eminently fitted for it, both in a literary and artistic sense, but because he is not likely to allow the biographies, even of his favourite composers, to degenerate into mere specimens of rhapsodical hero-worship. Perhaps no man has been more subject to this treatment than Frederic Chopin, his "Life" by Liszt being, as Mr. Bennett truly observes, an attempt to put the composer before us "as a psychological phenomenon." There was certainly very much in the poetical and sensitive temperament of Chopin to favour this idea; but facts are stubborn things, and unfortunately many of Liszt's assertions in support of his theory are directly contradicted by Karasowski in his well-known Biography of this artist, a book frequently quoted from in the work before us. No music ever more perfectly reflected the individuality of its composer than that of Chopin, and we can imagine that all real lovers of his works will like to become acquainted with his inner character. Mr. Bennett's book effectually supplies this want. It is certainly not a Rhapsody; but in proof that the author deeply sympathises with his subject we may quote his concluding words. "Chopin," he says, "was no Beethoven, to scale the highest height, and sound the deepest depth of music. He laboured within a small field, but he showed what infinite loveliness and charm may be found in the minute things of art as well as of nature."

Hector Berlioz is a name now familiar to us all, and yet only a few years ago his compositions were comparatively unknown. We had all heard something of a mad composer who wrote orchestral music which could not be understood, and there were not many who cared to inquire whether this was really true; but we have lately unearthed these treasures, and now begin to wonder how they could have so long remained buried. As a real exponent of the "music of the future" he should retain an exalted position in the history of the art, despite the more modern disciples of the school; and in Mr. Bennett's biography of this remarkable, but eccentric, artist, readers will plainly see a foreshadowing of that indomitable spirit which seemed to culminate in the person of the great musical reformer, Wagner. Unlike him, however, he did not live to see his theories seized upon by the writers of the time, nor even to find his own compositions accepted as representative works in art; and those who read the interesting and graphic description of his life-long struggle with fate, both



artistically and socially, in the excellent work before us must indeed wonder that under such adverse circumstances he could produce so much. In conclusion, we sincerely hope that these "Primers of Musical Biography" will be continued at frequent intervals, so that the public may become as intimately acquainted with the lives of the great creative artists of the world as they are rapidly becoming with their works.

*Golden Guendolen and other Songs.* By William Morris.

*Love-Lily and other Songs.* By D. G. Rossetti.

*Five Two-Part Songs.*

Set to Music by Edward Dannreuther.

[Novello, Ewer and Co.]

MR. DANNREUTHER is well known and esteemed as a pianist, and the active part he took in the initial effort to obtain recognition for the genius of Richard Wagner—an effort crowned with complete success—will be in the memory of amateurs. But it cannot be said that he has afforded much opportunity for estimating his powers as a composer, and these volumes will be received with interest as proceeding from a musician whose sympathies are known to belong to the modern or advanced school. For his choice of subjects Mr. Dannreuther cannot fail to be highly commended. Some of the finest poetry may be quite unsuitable for musical illustration, but a composer who makes an unwise selection from an author of the highest rank is less to be blamed than he who degrades his art by associating it with doggerel. With regard to the present volumes, there is not likely to be serious disagreement as to the fitness of the lyrics for musical setting, but opinions may differ as to the abstract excellence of the music, in accordance with the liberal or conservative views of critics. Mr. Dannreuther has allowed himself considerable freedom in the arrangement of the words, crowding many syllables into one bar and allowing only two or three for another in the same composition. This frequently gives an effect of quasi-recitative which will probably offend those who prefer squareness and formality in the structure of a song; but it is quite in accordance with the spirit of modern verse, which differs as much from that of Byron or Moore as a Handel air does from a Lied of Schumann or Brahms. Looking at the matter in a broad spirit, we find very much to praise in Mr. Dannreuther's songs. Of course they differ greatly in merit, according as the subject has inspired him or not. In the first named volume the most successful are "Two Red Roses across the Moon," a quaint setting in C minor, 6-8 time, of lines not remarkable for clearness of expression; and a most appropriate arrangement of the exquisite stanzas "Dawn talks to Day." This last is a fine song, suitable for tenor voice. In "Golden Guendolen" the constant changes of time produce an uneasy effect, and we fail to see how they help the stress and accent of the poetry. The first and second of the Rossetti songs, "Love-Lily" and "Plighted Promise," are both in the author's most sensuous and glowing manner, but the musical settings are unequal. In the former Mr. Dannreuther has adopted a simple and natural style and has written a very spirited song, slightly suggestive of Schumann perhaps, but none the worse for that. The other is laboured both in the voice part and accompaniment, but the words are difficult and scarcely suitable for public performance. Of the rest—four in number—we prefer "My Father's Close," a charming little ditty in the Schubertian vein. The rest are more ambitious and less successful, but one and all bear the impress of thought and fine musicianly feeling. The words of the "Two-part Songs" are selected from Shakespeare, Beaumont and Fletcher, and Morris. They are marked by the same qualities as the compositions for a single voice—namely, freedom in the phrasing, boldness in the transitions of key, and independence in the accompaniments. We cannot give the preference to any one of the five unless it be to the piquant duet from the Elizabethan dramatists. In loftiness of motive and execution these volumes are far removed from the ordinary stream of vocal effusions with which the market is flooded, and we may commend them to the attention of artists who do not fritter away their talents on royalty ballads. Concerts in London are suspended for a while, but at some of the classical entertainments next season a selection of Mr. Dannreuther's songs would unquestionably be a welcome feature.

*A Concise Dictionary of Musical Terms.* To which is prefixed an Introduction to the Elements of Music. By Frederick Niecks. [Augener and Co.]

It is not often that a Dictionary of Musical Terms includes an Exposition of the Rudiments of Music, yet not only is this supplied in the work before us, but rarely indeed have we met with a clearer explanation of the elements of the art in so limited a compass. Notes, Rests, Time, Accent, Concords and Discords, and even Form, are treated of; and in illustration of the last-named subject, the first movement of Mozart's well-known Sonata in C minor is given and analysed bar by bar. We could wish that the modern method of considering the relation of the major and minor scales had been insisted upon, so that the student may be taught to recognise the essential difference between their construction by commencing upon the same tonic, instead of upon that of what is still termed the *relative* minor. In thinking of the harmonies of the two scales we cannot be interested in knowing that "the original of the minor scale is the Æolian Church mode, as the Ionic, or Iastian, is that of the major," although, of course, it is necessary to be acquainted with this as a matter of history. Indeed, even to say that a major key and its relative minor have the same signature is not true; for, as our author himself shows on page 14, the major 7th of the minor scale might as well be at the signature, its occasional alteration to a minor 7th being the *real* accidental. We must award unqualified praise to the explanation of musical terms in the Dictionary, many, indeed, being brief articles upon the words, as, for example, "Organ," "Horn," "Trombone," and many others, which but for want of space we should be glad to quote. Some, however, we should like to see a little more extended, although this would of course involve an addition to the size of the book. As it stands, however, we may cordially commend the work as containing a vast amount of highly valuable information, and it will doubtless receive, as it deserves, a cordial recognition.

*Album Leaves.* Twenty Pianoforte Pieces. Composed by Robert Schumann (Op. 124). Edited and Fingered by Agnes Zimmermann. [Novello, Ewer and Co.]

THAT the small works of a great man are infinitely superior to the great works of a small man is amply proved in the little volume before us. Every composition in the selection is a mere trifle, and yet we cannot name one which is not a veritable gem. Schumann had evidently a special talent for throwing off sketches sufficiently suggestive to receive some fanciful title; and although he has had many imitators, we can scarcely say that he has had any equals. From these "Album Leaves" we should find it extremely difficult to select one for praise beyond its companions; but we may mention that the lovely "Cradle Song" (Wiegenliedchen) (a perfect study for juvenile players who wish to acquire the art of singing a melody, accompanied with arpeggios for the same hand), and the well-known "Slumber-Song" (Schlummerlied) are contained in the book. Besides these, however, we have some less familiar, but no less charming, pieces, amongst which the "Presage of Sorrow" (Leides Ahnung), the "Flight of Fancy" (Phantasietanz), "Grief without End," (Leid ohne Ende), "A Message" (Botschaft), and the slow Canon, at the conclusion, will no doubt become great favourites with young pianists. The collection has been carefully edited by Miss Zimmermann; and we need scarcely say that her excellent fingering will prove of inestimable value to amateurs, especially in the "Cradle Song" and "Slumber Song," both of which pieces require the utmost caution in practice, although they are too often scampered through by ambitious but thoughtless little players.

*Festive March in D and March in G.* Composed by Henry Smart. Transcribed for the Pianoforte by Berthold Tours. [Novello, Ewer and Co.]

Good Marches are not only always acceptable to a mixed audience, but they are excellent practice—if as carefully transcribed as the two before us—for young pianists. As they bear the name of Henry Smart, it need scarcely be said that they fulfil both the merits we have named, and are also intrinsically most attractive. The Festive

March will no doubt be an especial favourite, the bright and joyous subject with which it opens being well contrasted with subordinate themes, which are always melodious and in excellent sympathy with the character of the composition. The March in G is more bold and martial, the second subject in the subdominant giving just the repose necessary before the re-introduction of the original theme. Both these compositions will doubtless speedily become as popular as they deserve to be; and those in search of novelty will, we are certain, thank us for drawing attention to their publication for our household instrument.

*Church Music in the Metropolis.* By Charles Box.  
[W. Reeves.]

It is not altogether easy to grasp the purpose of the author in giving this volume to the world. He says that he desires "to correct the many absurd misstatements respecting the real condition of music in our churches now"; but he does not tell us what are the misstatements to which he refers. We believe it is generally admitted that a vast improvement has taken place in the musical rendering of the Church of England services in the Metropolis and elsewhere within the last few years. Apparently Mr. Box does not wish to disprove this, but after carefully reading his book we cannot say that it tells us anything but what was perfectly well known before to all interested in the subject. The opening chapters on Church music generally are loosely put together, and contain very little information with a great deal of verbiage. The most interesting section is that on the City churches, all of which Mr. Box has visited, and the services of which he describes and criticises. In some cases we do not think his remarks are calculated to afford lively satisfaction to those interested in the maintenance of these fabrics. Excluding the padding, however, there is little but what is conveyed more clearly in Mackeson's Guide.

*Sechs Liebeslieder von Heine.* (English translation by Charles Hervey.) Componirt von Arthur Hervey.  
*Der Erste Kuss.* Song. Poetry by Von Redwitz. Music by Arthur Hervey.

*Parted.* Song, with Violin accompaniment. Words by Mrs. Hume Webster. Music by Arthur Hervey.

*Chanson d'Etoiles.* Song. Poetry by Armand Silvestre. Music by Arthur Hervey.

[Stanley Lucas, Weber and Co.]

The composer of the above works is one of the most thoughtful and refined of those among our native musicians who devote themselves to songs. A glance serves to show that his method is largely influenced by contemporary German writers, but he adheres to the greater simplicity of the typical English song in a measure sufficient for a happy blending of excellencies, such as cannot fail to meet with wide approval. The six love-songs from Heine show Mr. Hervey at his best, with the exception, perhaps, of No. 1, "Die Trostlosen," the music of which is more ambitious in aim than successful in expression. For this "Winter Abend" makes ample amend, as do "Liebeserkenniss" and "Warum"—examples of artistic taste and musicianly skill complete within the narrow limits imposed by the nature of the work. We do not hesitate to recommend the "Sechs Liebeslieder" as songs eminently satisfying where something out of and above the common order is desired. Mr. Charles Hervey has fairly succeeded in the delicate task of rendering Heine into poetical English, though here and there the accent of verse and music are not in just accord. "Der Erste Kuss" is quite German in spirit and method, and a very good specimen to boot, the accompaniment not being over-loaded with detail, while sufficiently characteristic and suggestive. In "Parted" the composer has adopted a model more approximately English, and has written in graceful fashion for the violin as well as the voice. Obviously he tries hard to avoid common-place, sometimes going dangerously near the limit beyond which the searcher after novelty may not safely pass. For the most part, however, Mr. Hervey avoids solecism and eccentricity. The "Chanson d'Etoiles" strikes us as less effective than its companions, but here also we must recognise the author as one who writes with thought and a more than ordinary purpose.

*Pictures of Youth.* Twelve Progressive and Melodious Pieces for the Piano-forte. By Heinrich Lichner.  
[Edwin Ashdown.]

ONE of the most healthy signs of the times is the abolition of the conventional "Instruction Book" for juvenile students of the piano-forte and the substitution of well-written Primers, in which the elementary principles of music are explained, and pianists are gradually led to easy pieces, in place of those arrangements of common-place airs which in former days children were kept at even for years. There can be no possible reason why simple and original music should not be written for young players, so that they may be made to feel that composers take a real interest in their progress; and since the pattern of these trifles has been set by Schumann and other German writers, there can be little doubt that the supply will always keep pace with the demand. The twelve little Sketches before us are excellent examples of such pieces, and we cordially commend them to the notice of teachers. They are all good, but we feel pretty certain that the following will be the especial favourites:—No. 1, "A Morning Prayer" (we give the English titles); No. 3, "March"; No. 4, "In the Playground," a joyous piece, admirably suggestive of holiday moments; No. 7, "Minuet," which contains an effective change of key; No. 10, "Joy and happiness," a flowing and graceful melody, simply harmonised; and No. 12, "Nocturne," a really attractive specimen of a style of writing which has obtained much favour in the present day, although it would be difficult to say what is really meant by the title. In the whole of the compositions under notice care is taken that the hand of the performer shall be neither unduly extended nor cramped. Effect is gained by simple means, and if well played the pieces cannot fail to give pleasure to all listeners.

*Prize Day.* A Cantata for Ladies' voices. Written by Jessie Moir. Composed by Charles Marshall.  
[Robert Cocks & Co.]

"IN accordance with an annual custom," we are told in a prefatory note to this composition, "the Kaiser's Prize is to be competed for. Ida and Dorothea, chosen as the most advanced from a number of students, are so equally successful that each obtains a prize, and is duly crowned with flowers, according to an old Greek tradition which has become identified with this ceremony." It may readily be imagined that the music to colour so simple a subject would be appropriately unpretentious; yet we cannot but think that Mr. Marshall has scarcely shown sufficient artistic workmanship either in the voice parts or accompaniments, to raise his Cantata beyond the ordinary level. The instrumental introduction is extremely feeble; and the opening chorus, although containing one or two figures in the piano-forte part, is accompanied chiefly with the conventional arpeggios. The Chorus, "Joyful news," and Duet, "Come, sister, come," are about the best numbers in the Cantata; but the contralto solo, "Farewell to summer," were it not for the eccentric symphony at the commencement, is also deserving of praise. The voice parts are generally well written and easy to sing; and, were the composition to be got up in a drawing-room, we have little doubt that the critics who judge it would scarcely endorse our opinion upon its merits; for where a good effect can be gained with but little expenditure of trouble the end is generally considered to justify the means.

*Primrose Lane.* Song. Words by Mary L. Campbell.  
*The Evening Rest.* Song. Words by Edith Ramage.  
*What care I for the weather.* Song. Words by M. A. Baines.

Composed by James J. Monk.  
[J. B. Cramer and Co.]

We have selected three from a group of seven songs by this prolific composer, because they very fairly represent both the style and merit of his contribution to the store of modern vocal music. We presume that the wave of musical education now rapidly spreading over England has still left a sufficient number of young ladies untouched to purchase such harmless effusions as "Primrose Lane" and "The Evening Rest," and we can, therefore, cast no blame upon publishers for issuing them. The last song on

our list, however, seems to show that Mr. Monk has something to learn when he passes from the tonic and dominant harmonies of related keys and wanders into more dangerous regions. We, at least, cannot reconcile ourselves to the effect of such consecutive keys as occur on pages four and five of the last-mentioned song, nor to the two fifths between bars four and five, page three (melody and bass).

*Sonata, in G.* For the Pianoforte. By Domenico Scarlatti. Marked and fingered by Florence May. [Lamborn Cook—Hutchings and Romer.]

EDITORS are conferring a real benefit upon musical art when they enter a protest against the inanities of the day by resuscitating such music as this for the use of young musical students. The *Sonatina*, of only one movement, looks like a child's lesson upon opening it; but the smallest works of the great writers for the pianoforte are composed of two trained hands; and when we consider the rarity of finding even one hand of a juvenile player duly prepared for what may be termed "contrapuntal" works, it is almost needless to affirm that there are few children who will call this *Sonatina* "easy." Let us say, however, that we cordially recommend it to the attention both of teachers and pupils.

*When daylight sets.* Song. The words by Thomas Moore. Music by Greg Lonasil. [Boosey and Co.]

THE pianoforte portion of this song shows an ambition on the part of the composer which perhaps the vocalist may somewhat regret. We can understand an independent *obbligato* for the instrument; but when, as a rule, the pianist meekly maintains his place as an accompanist, and then suddenly rushes away with a brilliant passage or two on his own account, the effect is somewhat incongruous. With a sympathetic player, however, a good singer may perhaps make the composition please.

*Gavotte, in C major*, by Geminiani. Arranged for the Piano by Charles Hallé. [Forsyth Brothers.]

THE demand for Gavottes, both of the past and present day, seems rather to increase than diminish; and we are glad, therefore, to find that the best specimens of the old school are placed before the public, either as they were originally written, or transcribed by competent hands. Geminiani's spirited Gavotte is issued in a form so attractive by Mr. Charles Hallé as to ensure it a cordial welcome; and we earnestly recommend it to the attention of pianists and teachers.

*Two Pictures.* Drawn, musically painted, and dedicated to Miss Tiny White, by Percy G. Mocatta. [W. Morley and Co.]

ONLY one of these "Pictures" has reached us; but we presume that, both in design and execution, the other closely resembles its companion. The affectation of the title-page is carried throughout the music of the song, which, with its restless tonality, is irritating to a musical ear. Much feeling for the expression of words, however, is shown in the composition, and we shall be glad again to welcome Mr. Mocatta when he ceases to "paint" and begins to compose.

*Hosanna! Anthem.* By W. Spark, Mus. Doc. Hear my Prayer, Praise ye the Lord, Come unto Me, and Though your sins be as scarlet.

Anthems. By Rowland Briant. [London Music Publishing Company.]

DR. SPARK'S anthem is evidently intended for amateur choirs of modest acquirements. The part-writing is simplicity itself and the harmonies diatonic to a fault. The style is that of the latter part of the eighteenth century. Mr. Briant's examples are for voices in unison, but the composer has preserved a dignified and church-like manner, and he writes with considerable musicianly feeling.

*The Lebanon March.* Composed by W. Smallwood. Arranged for the Organ by Dr. Westbrook. [Robert Cocks and Co.]

THIS is a transcription, presumably of a pianoforte piece, the composer being favourably known by reason of his

simple and pleasing elementary music for the instrument of the household. The present piece is bright and melodious without being flippant or vulgar, and it is therefore well suited to the organ. The significance of the title, however, is hard to decipher.

#### FOREIGN NOTES.

THE *Allgemeine Deutsche Musik Zeitung* suggests that, with the double commemoration of the bi-centenaries of Bach and Handel, to be celebrated next year, a third might justly be combined—viz., that of the ter-centenary of the birth of Heinrich Schütz, who was born at Köstritz (Saxony) in the year 1585. The idea of the journal referred to appears to us a very happy one. Schütz has abundant claims to be thus associated, by an historical coincidence, with the two great German masters of the past century to whose memory it is proposed to render signal homage. Heinrich Schütz was, in a measure, the precursor both of Handel and of Bach. The fact of his having been the first to compose a German opera (or rather an opera to German words, written in the Italian style of the period, and produced in 1627) connects him, if somewhat loosely, with Handel's earlier operatic (Hamburg) career, while there can be no question as to the influence exercised upon the oratorios of Johann Sebastian Bach by similar works of his predecessor, Schütz. The opportunities thus offered of placing in juxtaposition the most mature works of the three German masters, under the auspices of festive gatherings, will, unless we are much mistaken, not be neglected by our German neighbours; and with a judiciously selected programme the coming celebrations should prove unusually attractive from a musico-historical point of view.

On the first of last month a hundred years had elapsed since the death of Wilhelm Friedemann Bach, the eldest and, perhaps, most gifted of the eleven sons of the great Leipzig cantor. Wilhelm Friedemann was a masterly organist, and his compositions, both sacred and secular, bear witness to his having inherited a full share of the stupendous musical gifts possessed by the father. But, unlike some of his more successful younger brothers, he was an unhappy man, leading an irregular life, and he died in poverty at Berlin, on July 1, 1784.

This year's "Parsifal" performances at Bayreuth, which commenced on the 21st ult., under the presidency of the veteran, Franz Liszt, the staunch supporter of Wagner at a time when that redoubtable reformer appeared to have the entire musical world against him, are likely to yield very satisfactory results, both artistically and financially. Among the chief interpreters of the noble work we may mention Frau Materna, Fräulein Malten, Herren Scaria, Gudehus, and Winkelmann. In the part of Klingsor a new representative, Herr Blank, of Mannheim, will alternate with Herr Fuchs, whose interpretation of the rôle of the magician is already known from previous performances. The applications for tickets for the "Festspiel," which will be continued this year until the 8th inst., have been very numerous.

It is said that an offer of over one million francs has lately been made to the heirs of Richard Wagner for the right of performance, in any part of the United States of America, of the master's last music-drama, "Parsifal," and that this tempting offer has been refused on the part of the representative of the Wagner family. "Parsifal," as an entire stage-performance, is to be reserved, in accordance with the original intentions of its author, to the annual representations at Bayreuth.

A copyright treaty is about to be concluded between Germany and Holland; no such arrangement having hitherto existed between the two countries. It is obvious that this curiously anomalous state of things has greatly tended to the advantage of the Dutch publishers and theatrical managers, not a few of whom have been in the habit of making a very free and hitherto unchecked use of the literary and artistic productions of their German neighbours.

The Royal Opera House of Berlin closed its doors for the summer vacation some weeks ago, but will resume its activity on the 15th of the present month. As regards the past season, it is interesting to refer to the

*répertoire* of a leading operatic institution like the one in question, a *résumé* of which is furnished in the *Allgemeine Deutsche Musik Zeitung*, of Berlin. According to this reliable journal, the only novelties produced by the Royal Opera of the German capital have been Lortzing's "Undine," Bronsart's "Jery und Bätely," and Wagner's "Walküre," all three, as will be seen, novelties only at the particular institution in question. On the other hand the catholic, and to some extent commendable impartiality, characteristic of the German Hof-Theater generally, has been maintained at Berlin, in the production of a variety of operatic works, irrespective of nationality, such as Bizet's "Carmen" (sixteen times), Gounod's "Faust" and "Romeo and Juliet," Thomas's "Mignon," Verdi's "Aida"; together with a multitude of other works of various styles and ages which, however interesting and instructive to the musical student, would seem to be altogether beyond the reach of, say, a London *impresario*. Thus Wagner was represented by forty-six performances, Mozart by thirty-one, Lortzing by twenty-nine, Bizet by sixteen, Meyerbeer by fifteen, Weber by thirteen, Verdi by twelve, Gounod and Auber by eleven, Beethoven (with his one opera) by eight, Gluck by seven, and so on. There is some complaint being made as regards the administration of this particular state-subsidized institution in Germany, but, at any rate, no fault can be found with it in respect to the cosmopolitan character of its *répertoire*.

The first novelty to be produced during next season at the Berlin Opera will be an operatic work entitled "Hero," by Herr Ernst Frank, a composer who has already acquired some reputation by his able completion of the score of Hermann Goetz's posthumous Opera "Francesca da Rimini."

The project of establishing a second permanent Operahouse at Berlin is gaining ground in musical circles at that capital. The contemplated institution is to be called the "Lortzing-Theater" and, as the name implies, is to be devoted to comic opera of national origin, or "Volk-soper," whereof, by straining a point or two, Lortzing may perhaps be considered the chief representative. We shall be very glad if this project be successfully realised, persuaded as we are that the development of the modern music-drama, in any form whatsoever, can only be hoped for by the active sympathy therewith and the intelligent appreciation thereof on the part of the *people*, so called, as distinguished from our fashionable *opera-goers*.

A new oratorio by Philipp Scharwenka, entitled "Sakuntala," is to be performed for the first time at Berlin in October next.

An example worthy of imitation in the matter of encouraging executive musical art has lately been afforded by the proprietors of the eminent pianoforte manufacturing firms of E. Kaps, of Dresden, and J. Blüthner, of Leipzig, each of whom have instituted an annual prize of a grand pianoforte of their manufacture to be awarded by the professors of the local Conservatoires to their most deserving pupils. Fräulein Mansch, a native of Dresden, has gained the substantial distinction for the present year at Dresden, and the Leipzig prize was awarded to Herr Lorenz. "Pianoforte manufacturers please copy."

Johannes Brahms has accepted an invitation on the part of the Società del Quartetto, of Milan, to participate in a series of Concerts, to be given by that institution in April next, in his capacity of composer, conductor, and pianist. Brahms is said, during his recent stay at the Villa Carlotta, by the Lake of Como, to have completed the sketches for his forthcoming Fourth Symphony.

The municipal authorities of Cologne have granted an annual pension of 3,000 marks to Dr. Ferdinand Hiller upon his retirement from his public posts, as a mark of their appreciation of the veteran musician's eminent services in the cause of the art cultivation of their town.

Herr Eugen Gura, one of the most justly appreciated artists of the German Opera Company at Drury Lane, two years ago, has been definitely engaged as a member of the Munich Hof-Theater. Herr Gura's personation of Hans Sachs, in Wagner's "Die Meistersinger," will not be easily forgotten by the admirers of Wagnerian art in this country.

Joachim Raff, the prolific and meritorious German composer, and late Director of the Hoch'sche Conservatorium at Frankfurt, is to have his statue erected in that town during the current year.

The Imperial Opera at Vienna re-opened its doors on the 16th ult. with Gounod's "Faust," which was to be succeeded by Meyerbeer's "Les Huguenots" and Verdi's "Aida."

A long forgotten Opera by Halévy, "Le Guittarero," brought out by the Opéra Comique of Paris in 1841, and laid aside, after a successful run of some sixty performances, has been revived at the Hof-Theater of Brunswick, where it met with a good reception.

On the 14th ult., the national *fête* day in France, gratuitous performances were given, in accordance with the annual custom, by the Paris theatres, which were, as usual on such occasions, closely filled by audiences consisting chiefly of the humbler and humblest classes. At the Grand Opéra "La Favorita" was the Opera selected for the day, followed (at the special request, it is said, of the municipal authorities) by a ballet, that of "Coppélia." This was the first time a ballet had been introduced at these *fête* performances, and the innovation does not appear to have been much appreciated by *le peuple*. Two very old favourites, "Le Postillon de Lonjumeau" and "La Fille du Régiment," formed the entertainment provided by the Opéra Comique. Both works were greatly relished by the holiday-making assemblage, having evidently lost, as yet, none of their former popularity in certain quarters. At each house the singing of the "Marseillaise" was introduced during the performance; more happily and appropriately, as far as stage effect was concerned, in "La Fille du Régiment," at the Comique, where the national hymn—sung by M. Mouliérat—was "frantically" redemanded.

A one-act operetta by M. Georges Pfeiffer, entitled "L'Enclume," (the libretto by M. Pierre Barbier) was recently brought out by the Paris Opéra Comique and was very favourably received, both on the part of the public and the press, the operatic critic of *Le Ménestrel* referring to it as a "charmant production." This unqualified success should encourage M. Pfeiffer to undertake a work of more ambitious proportions.

It is said that the famous Concerts Populaires, from the leadership of which M. Pasdeloup, their originator, has recently retired, will be carried on under the auspices of M. B. Godard, the well-known Paris musician.

Hector Berlioz, who was accorded little substantial encouragement, and less outward appreciation of his works at the hands of his countrymen during his lifetime, is to have a statue erected to his memory in the Vintimille Square, at Paris, near his former residence. M. Alfred Leloir, a young artist, has been entrusted with the execution of the work.

Under the title of "L'Œuvre Dramatique d'Hector Berlioz," a critical essay on the works of the composer of "La Damnation de Faust" has just been issued by Calman-Lévy, of Paris, from the pen of M. Alfred Ernst, a name as yet unknown in musical literature.

The centenary of the death of Giambattista Martini, known to musical history as the Padre Martini, is to be festively commemorated on October 4 next, at Bologna, where likewise the second congress of Italian musicians will be held at the same time. Martini, the famous Franciscan friar, and founder of a celebrated music school, died at Bologna, his native town, on October 4, 1784.

The municipality of Bari, in Italy, has, according to the *Gazzetta Musicale di Milano*, unanimously voted the necessary funds for erecting a monument to Nicolo Piccini, the famous rival of Gluck at Paris, and the head of a faction representing art principles which, however, did not prove victorious. Piccini was born at Bari in 1728, and died, poverty-stricken, at Passy (near Paris) in the year 1800.

A curious instance of the occasional difference between the proverbial *vox populi* and the verdict of a select few has been lately furnished at Milan. The well-known music-publisher, Sonzogno, of that town had generously placed at the disposal of an appointed jury the sum of 2,000 lire to be awarded to the most meritorious operatic work submitted to them. The decision was given in favour of an Opera "Anna e Gualberto," by Luigi Mapelli, while a



second prize (likewise provided for by Sonzogno) was awarded to A. Zucchi for his Opera "La fata del Nord," both works having been previously produced at the Theatre Manzoni. At the same theatre, however, one of the rejected operas, entitled "Willis," by Giacomo Puccini, was, by means of private influence, subsequently produced, and obtained a measure of success genuine enough to place the two works approved of by the jury entirely in the shade. The composer of this popularly-favoured new opera is at present still a pupil of the Milan conservatorio, and his style is, to some extent, influenced ("sicklied o'er," as some would call it) by the works of Richard Wagner, the scenes of the legendary subject of his opera being, moreover, laid in the Black Forest of Germany.

We extract the following from the *Daily Telegraph* of the 23rd ult.:—"Our Paris correspondent informs us that the grandson of the celebrated composer, Bellini, has just committed suicide at Nice. He threw himself out of a window on the fourth storey of the Hospital St. Roch, where he was a patient. The unfortunate man had suffered severe reverses of fortune. In his youth he was destined for the bar, and had actually made some progress with his legal studies when the poverty of his family obliged him to give up all hope of entering the profession he had chosen. He afterwards became a shoemaker."

At Paris died on the 5th ult. Victor Massé, the well-known French composer, aged sixty-two. See also our "Obituary" column in the present number.

Le *Ménestrel* announces the death last month, at Saint-Germain-en-Laye, of Madame Halévy, the widow of the composer of "La Juive" and "L'Eclair." The deceased lady possessed a considerable talent for sculpture, and the bust of her husband, placed in the foyer of the Paris Opéra Comique, is her work. Her youngest daughter, Geneviève, is the widow of the composer of "Carmen," Georges Bizet.

## CORRESPONDENCE.

### RIEMANN'S "OPERN-HANDBUCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—When you remark in your notice of Riemann's "Opfern-Handbuch" (p. 414) that "no work of a similar scope has hitherto been attempted in any language" you have apparently forgotten F. Clément's very comprehensive "Dictionnaire Lyrique," 1870, with four supplements. It contains, however, many errors. Clément does not name Paolo Rolli, nor indeed do I find "Arsace" in the list of operas by that composer, given by Hawkins (ed. 1853, II. 869). "Astartus" is in this list, but is not noticed by Clément, who, however, quotes an "Astarte" (words by Zeno, music by Buononcini) as produced in London in 1720. Clément records Clayton's "Arsinoë," but erroneously dates it "vers 1685." Your date, 1707, is, I presume, copied from Hawkins, but Hogarth, in his "History of the Opera," gives the date of first performance as January 16, 1705, which is probably old style, or 1706 according to present reckoning. The anachronism in the case of "Claudine" occurs also in Clément, so that either Riemann merely copied the "Dictionnaire Lyrique," or the error in both has a common origin. If the latter be the case, the mistake may have arisen from attributing to Gottfried the work of some other Weber, but it is strange that Dr. Riemann should not have noticed that the theorist of Darmstadt could not have been the composer of an opera produced in 1783. I may add that Clément quotes seven other settings of "Claudine de Villa-bella."

July 22, 1884.

G. A. C.

[Although, as our correspondent points out, allusion might certainly have been made to the existing *Dictionnaire Lyrique*, the "scope" of Dr. Riemann's "Handbuch" is at once a wider and a narrower one than that of the compilation of the industrious Félix Clément. The latter is encumbered by an incongruous mass of critical observations, suited to the author's taste (vide the space devoted to "Fidelio"—one column; and to, for instance, "Rigoletto"—four columns), a temptation which, with a few trifling exceptions, Riemann altogether resists. The

"Handbuch," on the other hand, includes melodramas, vaudevilles, ballets, and "masques," which, unquestionably, form a very formidable item in its "scope," and which, with a few prominent exceptions, are entirely excluded from the plan upon which M. Clément's work is constructed. Whether Dr. Riemann's "Handbuch" (whereof only two parts have as yet appeared) will, in the result, justify our anticipations is, of course, quite another matter.—*The writer of the Review.*]

### EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the *Musical Standard* of December, 1881, I proposed to screen off the whole interior of the organ with thin calico, or anything that would prevent access of hot air to the pipes. Of course, the bellows must draw from a cellar or from the outer air or the flue pipes will run up beyond the reeds. I do not see how wire gauze could keep the hot air out, and even calico could not be put outside the show pipes. The only way of keeping the air in the front pipes cool would seem to be by allowing a small flow of cold air through each pipe, and this would be very clumsy and might cause whistling.

Yours faithfully,

JAMES SWINBURNE.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSICUS.—The "Proceedings of the Musical Association" can be obtained from Stanley Lucas, Weber and Co., 81, New Bond Street, W.

D. COLLEY.—The consecutive 5ths do not occur in the full score, but are necessary in the pianoforte arrangement.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHELMSFORD.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday evening, the 16th ult. A large congregation was present, and much appreciated the programme, which was excellently selected and admirably performed.

DUBLIN.—The performance of Mr. Frank Bates's "Acts," for the degree of Doctor in Music, took place on June 21, in the Examination Hall of Trinity College, when portions of his Oratorio *Samsel* were performed, with a full band, under the direction of the candidate. The degree of Mus. Doc. was conferred upon Mr. Bates on the 26th ult.

—The Carysfort Choral Society gave a miscellaneous Concert in the Town Hall, Blackrock, on Monday, the 7th ult., which was highly successful. The first part was sacred, the vocalists being Mr. Crutchett, Mr. Isaac Varian, and Mr. Alex. Varian. In the second part the pianoforte solo of Miss Williams deserved the encore it obtained, as did also Mrs. Kral's rendering of Berthold Tour's song, "The Angel at the window," the last part of which was repeated. The violin playing of Mr. Scott-Burne was a feature of the evening, and Mr. Dickinson's fine voice was heard to advantage in "The Diver." Madame Flavell's solos were also warmly applauded and encored. The part-music, accompanied by Miss Patterson, consisted of two sacred and two secular pieces, Mendelssohn's "But the Lord is mindful" (arranged by Lohr), "O give thanks" (Jackson), Sir A. Sullivan's "Evening," and "A spring song" (Pissini), all of which were effectively given, and well received. Mr. Charles Kral, under whose direction the Society was formed, was the Conductor, and is to be congratulated on the result of the Concert.

DUNGANNON.—The Twelfth Annual Festival of the South Tyrone Church Choral Union was held in the Parish Church of Drumglass, on June 21. Several choirs took part in the rendering of the music, and there was a number of the clergy present. The anthem was "Ye shall dwell in the land" (Dr. Stainer). The whole of the music was excellently given, much credit being due to the Rev. T. M. Benson for his efficient conducting, and to Miss Kate Moon for the able manner in which she presided at the organ. The sermon was preached by the Rev. Dr. Chadwick.

**EASTBOURNE.**—An Organ Recital was given by Dr. Sangster, at St. Saviour's Church, on Wednesday, the 16th ult. The programme, which was selected from the works of the great masters, was excellently rendered, and much appreciated. The Recital was given with the special object of assisting in the removal of the debt in connection with the new organ.

**HERNE BAY.**—Mr. E. A. Cruttenden, Organist of the Parish Church, gave a successful Concert in the Town Hall on Thursday, the 17th ult. The artists were Miss Alice Parry, Miss Jennie Rose, Mr. G. Gardner, Leader, Mr. Claude Cecil Willet, Miss Helen Rees (violin), Miss Nellie Hollands, Miss Emily Foreman, Miss M. Gray, and Mr. Cruttenden (pianoforte). All the vocalists were highly successful, several being even twice recalled. Especial praise must be awarded to Miss Foreman for her excellent playing of Chopin's Valse in A flat, which was encored. Mr. Cruttenden's praiseworthy efforts to advance the cause of music in Herne Bay do not always meet with the success they deserve, but on this occasion his audience was both numerous and appreciative.

**HOLSWORTHY.**—On Thursday, the 3rd ult., the organ at the Parish Church was opened, after having been enlarged and improved by Messrs. Hele and Co., Plymouth. There were two short services at 3 and 7.30 p.m., after each of which Mr. W. H. Richmond, Organist at St. Michael and All Angels', Exeter, gave Recitals, the programmes of which were highly interesting. The organ has three complete manuals and forty-one stops, five of which are on the pedal organ.

**LANCASTER.**—A very successful Organ Recital was given in the Independent Chapel, on Thursday, the 10th ult., by Mr. William Stuart, Organist and Choirmaster. The selection comprised compositions by Batiste, Smart, Hermann, Suppe, Field, Marks, and Dr. Brown. The vocal portion of the programme was contributed by Miss Smith, Miss Towers, and Mr. Meadowcroft.

**LANERCOST.**—The triennial Festival of the Choirs of the parishes of Brampton Deanery was held, on June 27, at Lanercost Abbey. The choir was conducted by Mr. Willey, Organist of Brampton Church and Precursor of the Association, who had worked hard and met successfully in training the voices for the Festival. The service was commenced as soon as the clergymen had reached the chancel, the seats on each side of which they filled, the vicar of Lanercost giving out the Hymn, as a preliminary. "The rosate hues of early dawn," which the choir sang with excellent effect, Mr. Willey keeping the voices well together. After this hymn had been sung the service was proceeded with. The first part of it was intoned by the Rev. T. H. Irving and the second part was read by the Rev. James Lamb. The music sung by the choir included the Chant by E. Humphreys to the 10th Psalm, which was well rendered, and in addition to the Magnificat and the Nunc dimittis, the Anthem from the first verses of the 122nd Psalm, the music being that of Sir George Elvey, which was given in an effective manner. The Hymn, "Come unto me, ye weary," having been sung, the Dean of Manchester preached an appropriate Sermon from the 23rd verse of the 50th Psalm, after which the concluding Hymn was sung—"The strain praise of joy and praise." As the people left the church Mr. Rooks played the concluding movement of the first Sonata of Mendelssohn. The Dean of Manchester, who had taken part in the singing, personally congratulated Mr. Willey upon the success of the Festival, and upon the efficient manner in which the choir had sung the music selected for the occasion.

**LATFORD.**—An interesting Choral Evensong Service was held in the Parish Church, on the 14th ult., before a large and devout congregation. The services were rendered by a special choir consisting of several of the Vicars-Choral from Exeter Cathedral, assisted by the choir-boys of St. Michael and All Angels' Church, Exeter. The soloists were Mr. E. Northway, Mr. J. B. Browning, and Mr. F. Dison; precentor, the Rev. H. D. Acland. Mr. W. H. Richmond, Organist of St. Michael and All Angels', presided at the organ and played as the opening voluntary "Andante Religioso and Allegretto" from the Fourth Organ Sonata by Mendelssohn. The choir then marched in procession, singing "Onward, Christian Soldiers," and the setting of the Magnificat and Nunc dimittis in F by Tours, was capably rendered by the choir. The first Anthem, "Ascribe unto the Lord" (Travers), was sung with marked precision and expression. Before the sermon the hymn "All people that on earth do dwell," was sung, and during the offertory Mr. Richmond played the Austrian National Anthem (Haydn) with variations. After the sermon the solo "O, rest in the Lord" (Mendelssohn) and the chorus "I will lay me down in peace" (W. H. Richmond) were given, the solo being sung by Mr. Northway with great delicacy and expression. The concluding voluntaries were "Triumphal March in C" (W. H. Richmond) and "Carillon de Dunkerque" (Thomas Carter).

**SHERBORNE.**—The fine organ in the Schoolroom—erected by subscription amongst the Governors and Masters of the School, the past and present members of the School Musical Society and their friends—was opened on Wednesday evening, June 25, by Mr. Thomas Wingham, R.A.M., who displayed the salient qualities of the instrument to the utmost advantage. A Concert, under the direction of Mr. Louis N. Parker, was also given, the programme of which was excellently chosen and well performed throughout.

**SPALDING.**—A new organ, erected by P. Conacher and Co., Huddersfield, at a cost of nearly £400, was opened on Wednesday, the 23rd ult., at the Free Methodist Chapel. In the evening a Recital was given by Mr. James Price, Organist of St. Margaret's Church, Ipswich. The organ contains two manuals and a pedal organ, and has over 1,000 pipes. The great organ has eight stops, the swell nine stops, and the pedal two.

**STAFFORD.**—The organ, which has been subscribed for as a memorial to the late Dr. Hewson, Medical Superintendent of the Cotton Hill Institution, was opened by the Organist, Mr. W. A. Marson, at the morning service on Sunday, June 29. The service, which was full choral, commenced with the dedicatory prayers used at the Festival Services at Lichfield Cathedral on the occasion of the dedication of the new organ and west front. The Antiphon, composed by Mr. J. B. Lott, Mus. Bac., Organist of Lichfield Cathedral,

was then sung with much expression by the members of the chapel choir. The special Psalms were taken as follows:—98th, to Crotch in C; 149th, to Norris in G; 150th, the Grand Chant in C. Special Lessons were used on this occasion. The Te Deum Laudamus was sung to the well known and popular Chant of Shargool in B flat, with the change of W. A. Marson in E flat; and the Jubilate to Handel in G. The Responses were Tallis's. The first Hymn was 428, and was followed by the Communion Service. The Kyrie was Goss in G, and the Doxology W. A. Marson in F. The Hymn, "The strain praise of joy and praise," was then sung; and at the conclusion of the service Mr. Marson played as a voluntary "The Marvellous Work," from *The Creation*, and also a selection of pieces, concluding with "The Hallelujah Chorus." The choir, mainly composed of attendants of the Cotton Hill staff, under the able conductorship of Mrs. Hewson, is deserving of the highest praise. On the following day the opening ceremony was continued, when the powers of the new instrument, which reflects the utmost credit on the builders—Messrs. Nicholson and Lord, of Walsall—were effectively displayed by Mr. E. W. Taylor, Mus. Doc., Oxon., Organist of St. Mary's.

**TULLAMORE.**—The fourth Annual Festival of the Meath Diocesan Choral Union was held in St. Catherine's Church, on Wednesday, June 25. About twelve choirs took part in the service, the voices numbering more than 200. The service was opened by the singing of the hymn "Praise my soul the King of heaven," as the procession of clergy walked up the aisle. The musical portion of the service, including Dykes's Te Deum and Benedictus, and the chorus "Lift up your heads" from the *Messiah*, was rendered in a manner reflecting the greatest credit on Mr. Arthur Smith, Organist of St. Catherine's Church, to whom the training of the choirs was entrusted. Mr. Smith also presided at the organ, and during the offertory played Batiste's Grande Offertoire in D minor, and, as a concluding voluntary, Rink's Postlude in A flat.

**TUNBRIDGE WELLS.**—The District Festival of the Canterbury Diocesan Choral Union took place at St. James's Church on the 23rd ult. The choirs present numbered 300 voices, and the music, which was excellently rendered, included Dr. Bennett's setting of the Magnificat and Nunc dimittis, and Sir Frederick Ouseley's Anthem "O praise the Lord with me." The Rev. F. H. Hitchens conducted, Mr. F. C. Hunnibel presided at the organ, and also played several voluntaries of his own composition, and the sermon was preached by the Rev. Canon Burrows. The church was crowded.

**WARWICK.**—The members of the Musical Society gave a Concert at the Court House on June 25, when Steiner's *Duet for voice and piano* and Haydn's *Spring* were performed. The solo vocalists were Miss Heffelmann, Mr. Kayner, and the Rev. Thurston Rivington; Conductor, Mr. Frank Spinney; leader of the band, Mr. Heden. A feature in the programme was the finished rendering of Mendelssohn's Pianoforte Trio in D minor by Messrs. Spinney, Heden, and Mander.

**YORK.**—A Pianoforte Recital, interspersed with explanatory remarks, was given at the Fine Art Exhibition, on the 1st ult., by Herr Padel. The programme included Haydn's Andante and Variations in F minor, Beethoven's Sonata in A flat, with the Funeral March, Mendelssohn's Prelude and Fugue in E minor, and a selection from Chopin's works, all of which were listened to with much interest by a larger audience than any assembled at the previous Recitals by the same artist.

**ORGAN APPOINTMENTS.**—Mr. Alfred Jefferies, to the Parish Church, Camden Town.—Mr. Cecil Burch, Organist and Choirmaster to Ram's Episcopal Chapel, Homerton, E.—Mr. W. Taylor, Organist and Choirmaster to St. Olave's, Southwark.—Mr. Walter Clough, Organist and Director of the Choir to Wesley Chapel, Broad Street, Halifax.—Mr. Henry Bowles, Organist and Choirmaster to St. Sepulchre's, Northampton.—Mr. C. W. Perkins, Organist and Choirmaster to Immanuel Church, Streatham Common, London, S.W.—Master Charles Haydn Arnold, to Inny Church, Linniskillen.—Master Augustus Toop, to the Chapel of St. Philip and James, Byfleet Lodge, Surrey.—Mr. W. W. Starnier, Organist and Choirmaster to St. Peter's, Pembury.—Mr. G. H. Swift, Organist and Choirmaster to the Parish Church, Hungerford, Berks.—Mr. W. W. Wainwright, Organist and Choirmaster to St. Michael and All Angels', Hackney.—Mr. J. Freeman Dovaston, Organist and Director of the Choir to St. Matthew's, Ealing.—Mr. Thomas Pollard, Organist and Choirmaster to St. Paul's Church, Burnley.—Mr. Chas. J. Marvin, Organist and Choirmaster to St. Ethelburga, Bishopsgate.

**CHOIR APPOINTMENTS.**—Mr. John Alfred Pitman (Alto), to Salisbury Cathedral.—Mr. William Clarke (Tenor), to Peterboro' Cathedral.

## MARRIAGE.

On the 22nd ult., at St. Michael's, Handsworth, Birmingham, by the father of the bridegroom, assisted by the Rev. H. Randall, Vicar, WILLIAM HENRY, youngest son of the Rev. Canon BELLETON, Rector of St. Mary's, Bedford, to SARAH, eldest daughter of JOHN AMBLE, Esq., Handsworth.

## DEATHS.

On the 12th ult., at West Dulwich, aged 61, J. G. WARTZIG, Sergeant-Trumpeter to the Queen, and late of Her Majesty's private band.

On the 18th ult., C. ERSFELD, violinist

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CAMPANA, F.	Love in death ...	2 0	ORSBORN.	"	True love is sweet ...	2 0	"
CARMICHAEL	The Tryst ...	2 0	LUCAS.	ILES, G. ...	Auntie's Story ...	2 0	CRAMER.
CARRDSO, B.	I saw thee weep ...	2 0	L. M. P. Co.	KARN, F. J. ...	Gone ...	2 0	L. M. P. Co.
CAVENDISH MUSIC BOOKS:				KETTLE, C. E.	In the dawning ...	2 0	"
CHAMPION, S.	No. 76, American Ballads ...	1 0	BOOSEY.	"	The voice of music ...	2 0	"
CHATTERIS, R.	At the spinet ...	2 0	ORSBORN.	KING, O. ...	For me ...	2 0	BOOSEY.
CLARK, F. W.	Roses of old ...	2 0	MARSHALL.	KJERULF, H. ...	Bygone days ...	1 6	LUCAS.
CLAY, F. ...	Album of Songs (2nd series) ...	4 0	NOVELLO.	KLEIN, H. ...	The voice ...	2 0	CRAMER.
"	Oh! star of love ...	2 0	CHAPPELL.	KNOWLES, G.	First Trinity Boat Song ...	2 0	MORLEY.
"	Forget me not ...	2 0	"	LASSEN, E. ...	I send ye forth ...	2 0	CZERNY.
CLEMENS, T.	Yesterday ...	2 0	AMOS.	LEIBERTZ, F.	The dying veteran ...	2 0	AMOS.
COLBORNE, L.	Lovers' fancies ...	2 0	L. M. P. Co.	LEIGH, S. ...	Falling shadows ...	2 0	ENOCH.
COWEN, F. H.	The child and the angel ...	2 0	METZLER.	LEVY, W. C.	Thoughts of other days ...	2 0	DAVISON.
"	The keepsake ...	2 0	PATEY.	"	Little Lovers ...	2 0	J. WILLIAMS.
"	In vain ...	2 0	CRAMER.	LOEWE, C. ...	Buccluch ...	2 0	"
COX, A. H. ...	On the river ...	2 0	WEEKES.	LOGÉ, H. ...	Archibald Douglas ...	1 0	AUGENER.
CRASSTON, E. S.	The maiden's ditty ...	2 0	REID BROS.	"	The Lover's return ...	2 0	WILCOCKS.
CREMONA ...	Evening ...	2 0	L. M. P. Co.	LOWTHIAN, C.	Marmozet ...	2 0	MORLEY.
"	Days that are to come ...	2 0	"	MACFARREN	My sentiment ...	2 0	CRAMER.
CROSS, A. H.	Twice me and thee ...	2 0	MORLEY.		My judgment shall be as a robe		
DANNREUTHER	Six Songs by D. G. Rossetti ...	2 6	NOVELLO.	"	(" King David ") ...	1 6	LUCAS.
"	Five Songs by W. Morris ...	2 6	"	"	Thou art the King of glory		
DARWALL, REV.	Tantum ergo (with chorus) ...	0 3	"	"	(St. George's Te Deum) ...	2 0	"
DAVENPORT ...	The song of the bird ...	2 0	LUCAS.	MACINTOSH	Vouchsafe, O Lord (ditto) ...	2 0	"
"				MACPHERSON	The old house far away ...	2 0	L. M. P. Co.
"				"	Seven times four ...	2 0	"
"				"	Sweetly sleep on ...	2 0	ASHDOWN.



Composer.	Title.	Price (net).	Publisher.
MANZOCCHI	Avevi l'ali...	2 0	BOOSEY.
	Longing for her ...	2 0	
	Sul Mari (with cello) ...	2 0	
MARGUERITES	Strive, wait, and pray ...	2 0	WEEKES.
MARKS, G.	There is a flag that proudly floats ...	2 0	RANSFORD.
MARRIOTT, C.	The love that lives for me ...	2 0	METZLER.
MASON, W.	The maiden and the sea ...	2 0	WOOD.
McCLINTOCK	Dawn ...	1 6	AGENER.
McHARDY, R.	Robin and Jenny ...	2 0	L. M. P. Co.
METCALFE, W.	I arise from dreams of thee ...	2 0	
MEYER, A.	Song of the woodlands ...	2 0	MORLEY.
MILLOCKER, C.	A Polish girl's the girl for me ("Beggar Student") ...	2 0	CHAPPELL.
MOHAWK MINSTRELS' MAGAZINE, No. 35	By the streamlet ...	1 0	FRANCIS.
MOIR, F. L.	The Dragon ...	2 0	CHAPPELL.
MOLLOY, J. L.	Solitude ...	2 0	HOPWOOD.
MORA, A. L.	Fetter'd, yet free ...	2 0	LUCAS.
	After a while ...	2 0	L. M. P. Co.
MORGAN, T. H.	The Bride's Dream ...	2 0	WOOD.
MORGAN, V.	Lullaby ...	2 0	L. M. P. Co.
MULLEN, J. W.	Afterwards ...	2 0	CRAMER.
NATALIE	Twilight dreams ...	2 0	WEEKES.
P. S. C.	Upside down ...	2 0	MORLEY.
PARKER, H.	Jerusalem (harp and organ, ad lib.) ...	2 0	CRAMER.
	The Song and the Singer ...	2 0	
PASCAL, F.	Frar Cupid ...	2 0	J. WILLIAMS.
PHILLIPS, E.	Sweet childish voices ...	2 0	MORLEY.
	Whisperings of Spring ...	2 0	
PINSUTI, C.	Hearts are trumpets ...	2 0	ORSBORN.
	My Nellie ...	2 0	COCKS.
	Our last good-bye ...	2 0	B. WILLIAMS.
PONTET, H.	Last milestone ...	2 0	MARSHALL.
	Id rather not ...	2 0	
PRICE, J.	When the moon shines brightly ...	2 0	L. M. P. Co.
	Stay at home ...	2 0	
RANGE, I.	Not at all ...	2 0	
READ, J.	All for the sake of Sarah ...	2 0	HOPWOOD.
REV, V.	The drummer and his lass ...	2 0	ORSBORN.
RIDGWAY, J.	In the old time ...	2 0	L. M. P. Co.
ROECKEL, J. L.	Only Dreams ...	2 0	ENOCH.
	Thro' summer seas ...	2 0	ORSBORN.
	The storm of sorrow ...	2 0	
	Woodside Well ...	2 0	
ROYLE, K.	Down went the Captain ...	2 0	HOPWOOD.
RYAN, D. L.	The Crusaders' Battle Song ...	2 0	CRAMER.
SALAMAN, C.	My sweetheart ...	2 0	LUCAS.
SCOTT, A. F.	The primrose ...	2 0	
SERGISON, W.	Fierce was the wild willow ...	2 0	CHAPPELL.
SHEPARD, A.	The silent watchers ...	2 0	WEEKES.
	The bluebell's fate ...	2 0	
SIM, W.	Give me back my heart again ...	2 0	FRANCIS.
SIMMS, F. H.	Oh love, come back to me ...	2 0	WEEKES.
SIRAI, J. DE	Happy eyes ...	2 0	
SHART, H.	The pure in heart ...	2 0	ORSBORN.
SMITH, R. K. A.	It was the time of roses ...	2 0	DONAJOWSKI.
SMITH, S.	I am thine ...	2 0	WOOD.
SPARK, W.	St. Paul's ...	2 0	ENOCH.
SPAWFORTH, J.	Love's sweet dream ...	2 0	BLOCKLEY.
SPINNEY, W.	Old hammer and tongs ...	2 0	WEEKES.
SPONTINI, L.	His footsteps ...	2 0	DAVISON.
STANFORD, C.	Six Songs:—	each 2 0	BOOSEY.
	No. 1. A Hymn in praise of Neptune.		
	" 2. A lullaby.		
	" 3. To the rose.		
	" 4. Come to me when the earth is fair.		
	" 5. Boat Song.		
	" 6. The Rhine wine.		
STILES, C. J.	The harbour bar ...	2 0	WEEKES.
St. JOHN, E. M.	The sea shell ...	2 0	CRAMER.
	It's love to wish you near ...	2 0	BOOSEY.
STRICKLAND	Years may come ...	2 0	DONAJOWSKI.
	Something more ...	2 0	
TAYLOR, J. A.	Parting ...	2 0	L. M. P. Co.
TIRUTH, C.	A little bird told me ...	1 6	ASHDOWN.
TOSTI, F. P.	Mother ...	2 0	CHAPPELL.
TOURS, B.	Harp and Crown (Violin and Cello obb.) ...	2 0	
	Sunshine ...	2 0	L. M. P. Co.
TROTIER, H.	Someone ...	2 0	B. WILLIAMS.
VINCENT, C.	Her gudeman ...	2 0	MORLEY.
WARNER, H. E.	Mine alone ...	2 0	AMOS.
WATSON, M.	The Beacon ...	2 0	B. WILLIAMS.
	Little Sue ...	2 0	CRAMER.
	Home Fairies ...	2 0	
	On the river ...	2 0	PATEY.
	My lass and I ...	2 0	
WEBB, F. G.	The Talisman ...	2 0	NOVELLO.
WEBSTER, J. E.	Soldiers' wives ...	2 0	AMOS.
	I dream of thee ...	2 0	
	The Miser ...	2 0	
	The Rivals ...	2 0	
	King Sol ...	2 0	JEFFREYS.
	The Street Arab ...	2 0	
WILLINGS, M.	Love, be true ...	2 0	ENOCH.
WEST, J. E.	The Fishergirl's song ...	2 0	L. M. P. Co.
WHEELER, L.	Under her window ...	2 0	CHAPPELL.
WHITMORE, M.	A maid with a heart ...	2 0	NOVELLO.
WILKINSON, S.	Memories ...	2 0	ASHDOWN.
WILLIAMS, J.	Albums. Merry Little Songs for Merry Little Folk. Arranged by A. Rangdger ...	1 6	J. WILLIAMS.
WILSON, G. D.	The Shepherd Boy ...	1 6	ASHDOWN.
YEMAN, D.	Consolation ...	1 6	WEEKES.

## DUETS.

Composer.	Title.	Price (net).	Publisher.
BARRI, O.	The Old Brigade. Arr. by A. J. Caldicott ...	2 0	MORLEY.
BENDALL, W.	Love never fades (s. and b.) ...	2 0	ENOCH.
BENNETT, W. S.	Four Sacred Duets for Soprano Voices ...	1 0	NOVELLO.
	No. 1. Remember now thy Creator.		
	" 2. Do no evil.		
	" 3. And who is he that will harm you?		
	" 4. Cast thy bread upon the waters.		
BERGER, F.	Two-part Songs for Schools ...	1 0	PATEY.
COWEN, F. H.	The Children's Home. Arr. by A. J. Caldicott ...	2 0	MORLEY.
	The Watchman and the Child. Arr. by A. J. Caldicott ...	2 0	
DANNREUTHER	Five Two-part Songs ...	2 6	NOVELLO.
	In the white flowered Hawthorn-Brake. W. Morris.		
	Love and Troth. Beaumont and Fletcher.		
	If she be lover of white and red. Shakespeare.		
	It was a maiden and his lass. Shakespeare.		
	Spring and Winter. Shakespeare.		
FAURE, J.	Crucifix (All ye who weep) ...	2 0	CZERNY.
GLOVER, C. W.	To the Fields (female voices) ...	0 4	RANSFORD.
GOUNOD, CH.	Our Letters. Duetto ...	2 0	METZLER.
HUTCHISON	Sooner or later ...	2 0	MARSHALL.
MACFARREN	I acknowledge my fault (T.B.) ("King David") ...	2 0	LUCAS.
MOIR, F. L.	Best of all. Arranged by A. J. Caldicott ...	2 0	MORLEY.
NEWELL, J. E.	The sea hath its pearls ...	2 0	DONAJOWSKI.
PASCAL, F.	Six duets, s. and c. (Williams's Vocal Album, No. 7) ...	1 0	J. WILLIAMS.
PINSUTI, C.	Carrier John. Arr. by A. J. Caldicott ...	2 0	MORLEY.
PONTET, H.	The Broken Pitcher. Arr. by A. J. Caldicott ...	2 0	
SONGS FOR GIRLS' SCHOOLS:			
	No. 2. Morning Song, with solo. (L. Willock) ...	0 2	WEEKES.
STAINER, J.	Love Divine, all love excelling, s. and t. ("Daughter of Jairus") ...	6	NOVELLO.
TROUSSELLE	The happy Fairies (s. and c.) ...	0 4	RANSFORD.

## TRIOS (FEMALE VOICES, &amp;c.)

ABT, F.	The Child's Garland. A collection of three-part songs for children's voices ...	1 0	NOVELLO.
BERINGER, R.	Cupid's Lottery ...	0 4	AGENER.
FAURE, J.	Crucifix (All ye who weep) ...	0 4	CZERNY.
GLOVER, J.	Sisters, Dance! ...	0 4	RANSFORD.
"	The Fairies' Glee ...	0 4	"
"	The Gipsies' Laughing Trio (s.s.b.) ...	0 4	"
MASON, L.	The Juvenile Songster. Thirty-three Songs in one, two, or three parts for Children and Schools. New and revised edition ...	0 6	NOVELLO.
NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c., for Female Voices. Vol. V.			
SILCHER, F.	That fatal Loreley ...	0 3	AGENER.
SMITH, S.	Sunbeams (s.s.c.) ...	0 4	RANSFORD.

## FOUR-PART SONGS.

For S.A.T.B. unless otherwise indicated.

ALSON, J. R.	Didst thou e'er note (Male voices) ...	0 4	NOVELLO.
BERGER, F.	Night ...	0 3	PATEY.
BYRD, W.	Lullaby, my sweet little baby (s.s.a.t.b.) ...	0 1	NOVELLO.
CALLCOTT, J. G.	Love wakes and weeps ...	0 4	RANSFORD.
COUTTS, W. G.	Returning Spring ...	0 4	RANSFORD.
DACE, J.	Here's to the Bard ...	0 3	NOVELLO.
KENNE, C. T.	The Rescue (In memoriam) ...	0 4	"
MORLEY'S PART-SONG JOURNAL. Edited by A. J. Caldicott:—			
No. 3. The broken pitcher (H. Pontet).		0 4	MORLEY.
" 4. Laddie (C. Pinsuti).			
" 5. Carrier John "			
NOVELLO'S PART-SONG BOOK:			
No. 495. The Miller's Wooing (Eaton Fanning)		0 6	NOVELLO.
" 496. When twilight dews (J. L. Gregory)		0 2	"
" 497. The East Indian (J. L. Gregory)		0 2	"
" 498. When at Corinna's eyes I gaze. Madrigal for five voices (C. H. Lloyd)		0 3	"
" 499. I love my love in the morning (G. B. Allen)		0 4	"
" 500. The Troubadour (Henry Leslie)		0 4	"
" 501. The Lass of Richmond Hill. Arranged by Henry Leslie		0 4	"
" 502. In this hour of softened splendour (Ciro Pinsuti)		0 4	"
" 503. The sea hath its pearls (Ciro Pinsuti)		0 4	"
SCHUBERT, F.	The Spirit of Love (T.B.B.) ...	0 6	LUCAS.
SILCHER, F.	That fatal Loreley ...	0 3	AGENER.
"	Didto (Male voices) ...	0 3	"

Composer.	Title.	Price (net).	Publisher.
TAIT, A. ...	The brook is purling on its way ...	0 4	LUCAS.
TIRBUTT, J. C. ...	Soldier, rest! ...	0 4	NOVELLO.
TOURS, B. ...	The Rainbow ...	0 1½	"
WATSON, H. ...	Who is Sylvia? ...	0 4	JEFFREYS.
WEEKES'S SERIES OF GLEES, &c.:			
	No. 38. Slumber. (F. Dean) ...	0 3	WEEKES.

## TONIC SOL-FA.

DACE, J. ...	The Rescue. Part-song ...	0 4	NOVELLO.
DYKES, J. B. ...	Morning, Evening, and Communion Service in F ...	0 6	"
FOXWELL, A. ...	John Wyclif. A Service of Song ...	0 4	CURWEN.
GOUNOD, CH. ...	Galia ...	0 4	NOVELLO.
MACFARREN ...	He is the resurrection ("The Resurrection") ...	0 6	LUCAS.
MAIN, H. P. ...	Floral praise ...	0 2	CURWEN.
PARRY, J. ...	Nebuchadnezzar ...	1 6	NOVELLO.
SYDENHAM, E. ...	O give thanks (Harvest) ...	0 1½	"
THE TEMPERANCE MALE QUARTET ...	... ..	0 6	CURWEN.
THE GOSPEL MALE QUARTET ...	... ..	0 6	"

## CHURCH SERVICES.

ADAMS, T. ...	Magnificat and Nunc dimittis in F ...	0 6	NOVELLO.
BLISS, W. H. ...	Te Deum in A flat (Chant) ...	0 2	"
COLE, F. G. ...	Magnificat and Nunc dimittis in E flat ...	0 4	"
CRONCHEY, J. ...	Te Deum in C ...	0 4½	"
DANCEY, H. ...	Magnificat and Nunc dimittis in F ...	0 3	"
HINTON, J. W. ...	A Manual of Harmonies for the Gregorian Tones ...	1 6	WEEKES.
HUTCHISON ...	Te Deum ...	0 6	MARSHALL.
JAQUES, F. S. ...	Magnificat and Nunc dimittis (Chant) ...	0 2	NOVELLO.
KITCHIN, G. ...	The Office for Holy Communion in A flat ...	1 0	"
LOTT, J. B. ...	Short Service for the Dedication of an Organ ...	0 2	"
MASON, W. ...	Magnificat and Nunc dimittis in A ...	0 3	"
PEAT, M. ...	Te Deum (Chant) ...	0 3	"
PHILLIPS, L. ...	The Offertory Sentences ...	1 6	DONAJOWSKI.
SHEPPARD, H. ...	Te Deum, to the Ancient Melody from "Merbecke" and "La Feillée" ...	0 6	NOVELLO.
"	Magnificat in the Sixth Mode	0 3	"
"	Nunc dimittis, Seventh Tone	0 2	"
TOURS, B. ...	A Short Setting of the Office for the Holy Communion in C	1 0	"
VERICLES AND RESPONSES AT MORNING AND EVENING PRAYER, with the Litany. Set to the Plain-song of the Church ...			
	... ..	0 4	"

FOXWELL, A. ...	John Wyclif, the English reformer. A Service of Song ...	0 4	CURWEN.
MAIN, H. P. ...	Floral praise. A Service of Song ...	0 2	"

## ANTHEMS, CHORUSES, &amp;c.

ANTOINE, A. ...	Except the Lord ...	0 4	NOVELLO.
BARNETT, J. F. ...	Come Thou Holy Spirit ...	0 3	PATEY.
BENCINI, F. ...	Tu es Petrus (St. Peter's Day) ...	1 6	NOVELLO.
BRIANT, R. ...	Praise ye the Lord ...	0 3	L. M. P. Co.
"	Hear my prayer ...	0 3	"
"	Though your sins ...	0 2	"
"	Come unto Me ...	0 2	"
BROWN, A. H. ...	Come, Holy Ghost (Whitsuntide) ...	0 3	NOVELLO.
CRUICKSHANK ...	Sing praises unto the Lord ...	0 1½	"
CUSTARD, W. ...	Onward, Christian soldiers (Hymn) ...	0 3	WEEKES.
ELVEY, Sir G. ...	In that day ...	0 6	NOVELLO.
"	I beheld and lo! ...	0 6	"
FAURE, J. ...	Crucifix (All ye who weep) ...	0 6	CZERNY.
FOSTER, M. B. ...	The Lord is my Shepherd (two-part anthem) ...	0 3	WEEKES.
"	Oh! for a closer walk with God (Whitsuntide) ...	0 1½	NOVELLO.
GOUNOD, C. ...	By Babylon's wave ...	0 6	"
HAKWOOD, B. ...	Agnus Dei. Motett ...	0 3	"
"	O saving victim. Motett ...	0 6	"
HOPKINS, E. J. ...	God, Who commanded (Thanksgiving) ...	2 0	"
MACFARREN ...	We have heard with our ears (Emmanuel Anthem) ...	0 6	LUCAS.
MACLAGAN (Bishop of Lichfield) ...	Hymn Tunes ...	0 6	"
MARZIALS, T. ...	Come unto Me (Hymn) per doz. ...	0 6	WEEKES.
MONK, E. G. ...	The Christian's Prayer ...	0 3	NOVELLO.
NOVELLO'S COLLECTION OF ANTHEMS, Vols. 12 and 13 ... each			
	... ..	7 0	"
NICHOLSON, J. ...	Almighty and everlasting God ...	0 3	"
SACRED MUSIC LEAFLETS:			
	Parts 1, 2, 3 ... each	0 6	CURWEN.
SPARK, W. ...	Hosanna ...	1 0	L. M. P. Co.
"	I shall see Him ...	0 3	"

Composer.	Title.	Price (net).	Publisher.
SPINNEY, T. ...	Offertory sentences or Short Anthems ...	1 6	JEFFREYS.
STEGGALL, C. ...	Lord, what love have I ...	0 6	NOVELLO.
"	Turn Thy face ...	0 4	"
WILLIAMS, S. ...	I saw in the night visions (Ascension) ...	0 2	WEEKES.
"	I will sprinkle (Whitsuntide) ...	0 2	"
WILLIAMS, C. ...	Thou wilt keep him ...	0 2	NOVELLO.
WISEMAN, J. ...	See the conqueror (Hymn) ...	0 1½	"

## OPERA.

STANFORD, C. ...	The Canterbury Pilgrims ...	6 0	BOOSEY.
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## ORATORIES, CANTATAS, &amp;c.

ABT, F. ...	Fairy Footsteps (Female voices) ...	3 0	ASHDOWN.
"	The Seasons. A masque (Female voices) ...	2 0	AUGENER.
"	The Fays' Frolic (Female voices) ...	2 6	NOVELLO.
ALLEN, G. B. ...	Ministering Angels (Female voices) ...	3 0	ASHDOWN.
BOOTH, J. ...	The May Festival. For School and Home Gatherings ...	0 4	CURWEN.
CALDICOTT, A. ...	Queen of the May (Female voices) ...	2 6	WEEKES.
HANDEL ...	Messiah (Edited by G. A. Macfarren) ...	2 0	L. M. P. Co.
MACFARREN ...	St. George's Te Deum ...	2 0	LUCAS.
PARRY, J. ...	Nebuchadnezzar ...	3 0	NOVELLO.

## VOCAL PARTS.

CHERUBINI ...	Mass in D minor. No. 2 ...	4 0	NOVELLO.
HOPKINS, E. J. ...	God, Who commanded (Thanksgiving Anthem) ...	2 0	"

## PIANOFORTE MUSIC.

## SOLOS.

ALBRECHT, L. ...	Lament on the death of the Duke of Albany ...	2 0	DAVISON.
ANDREWS, H. ...	Ripples ...	1 6	ASHDOWN.
ANDREWS, R. ...	As pants the hart (Spohr) ...	2 0	L. M. P. Co.
ASCH, G. ...	Gracioso. Gracioso dance ...	2 0	CRAMER.
"	The rolling drums ...	2 0	METZLER.
"	Ulrica ...	1 6	PITMAN.
BADIA, L. ...	Pastoral ...	2 0	DAVISON.
BAILEY, W. J. ...	Violetta ...	2 0	L. M. P. Co.
BARNETT, J. F. ...	Nocturne ...	2 0	PATEY.
BARRI, O. ...	Ye olde Danse ...	2 0	AMOS.
BEAUMONT, P. ...	Souvenirs et Regrets ...	2 0	ASHDOWN.
"	Carnival Galop ...	2 0	"
"	Bergers et Bergères ...	1 6	"
BEETHOVEN ...	Sonatas (Klindworth), 3 vols. each ...	4 0	WILLCOCKS.
"	L'Adieu ...	1 6	RANSFORD.
BEHR, F. ...	Zum Geburtstag ...	1 6	WILLCOCKS.
BELL, J. C. ...	Twilight Reverie ...	1 6	WEEKES.
BELLERY, E. J. ...	A Fete at Wiesbaden ...	1 6	ASHDOWN.
BEYER, R. ...	The rising of the Black Prince ...	2 0	L. M. P. Co.
BOGGETTI, E. ...	Bewitching Gavotte ...	1 6	ORSBORN.
BONHEUR, T. ...	Dance des Courtiers. Gavotte majestique ...	1 6	"
BRAMMS, J. ...	Variations and Fugue on a theme by Handel. Op. 24 ...	2 6	AUGENER.
BRIANT, R. ...	Tarantelle Impromptu ...	2 0	L. M. P. Co.
BRIGGS, A. W. ...	Twilight. Gavotte ...	1 6	WOOD.
BROCCA, D. ...	Deux Marches Hongroises ...	each	0 9 CZERNY.
BROOKE, G. H. ...	Blissful moments ...	2 0	FORSYTH.
BROWN, A. H. ...	O dear, what can the matter be ...	2 0	PITMAN.
BUCALONSI, P. ...	A hunting scene ...	2 0	CHAPPELL.
CAVENDISH MUSIC BOOKS:			
	No. 75. Short American pieces	1 0	BOOSEY.
CHOPIN, F. ...	15 Valses. No. 14, in E minor	1 6	LUCAS.
CLIFFE, F. H. ...	Clytemnestra. Gavotte and Musette ...	1 6	WEEKES.
CORBETT, B. ...	The Gordon March ...	2 0	L. M. P. Co.
COLE, W. H. ...	Robert the Bruce ...	1 6	WOOD.
COWEN, H. S. ...	Thuringia ...	1 6	DONAJOWSKI.
DECKER, H. ...	The primrose path. March ...	1 6	JEFFREYS.
DELAURE, A. ...	Daisy Bell. Rustic Dance ...	1 6	"
DELAURE, V. ...	Le Papillon Volare ...	2 0	ASHDOWN.
"	Le Carillon du Village ...	1 6	"
"	Paroles du Cœur ...	1 6	"
"	Bouton de Rose ...	2 0	"
DENOVAN, I. P. ...	Addio. Romance ...	1 6	"
DE SIVRAI, J. ...	Fairy Dreams. Berceuse ...	2 0	ORSBORN.
DOBBING, W. ...	Grande Marche Militaire ...	2 0	WOOD.
DOBIGNY, A. ...	March from "Scipio" (Handel) ...	0 6	DONAJOWSKI.
DOBRYNSKI ...	Resignation ...	1 6	WILLCOCKS.
DUPRE, A. ...	Prima Donna ...	1 6	COCKS.
DUPRE, A. ...	Andante and Variations (Haydn) ...	1 6	DONAJOWSKI.
DURAND, E. ...	L'Equestrienne ...	2 0	B. WILLIAMS.
DUSSEK, J. L. ...	Six Sonatas (Pauer) ...	1 0	AUGENER.
EAVESTAFF, F. ...	Mazurka Elegante ...	1 6	WOOD.
ELLIOTT, A. J. ...	The Legion of Honour. March ...	0 6	DONAJOWSKI.
FAHRBACH, P. ...	Souvenir de Belgrade. March ...	2 0	HOFWOOD.

Composer.	Title.	Price (net).	Publisher.
GADE, N. W.	Idyllen, Op. 34 (Scharwenka)	1 0	AUGENER.
"	Fantasiestücke, Op. 47 (Scharwenka)	1 0	"
GAUTIER, L...	In memoriam H.R.H. the Duke of Albany. March	2 0	AMOS.
GERMAN, J. E.	The Guitar. Pizzicato piece	1 6	L. M. P. Co.
GERN, C.	Don Juan	1 0	DONAJOWSKI.
"	Il Trovatore	1 0	"
GOTTSCALK	Le Poète mourant	1 6	METZLER.
"	Marche de Nuit	2 0	"
"	Printemps d'amour	2 0	"
"	Last hope	2 0	"
"	Danse ossianique	2 0	AUGENER.
"	Le Banjo	2 6	"
"	Dernière Espérance	2 0	"
"	Pasquinade	2 0	"
GRAY, A.	Monferrina. Piedmontese Dance	2 0	ASHDOWN.
GREGH, L.	Chanson Béarnaise	2 0	WILLCOCKS.
"	4ème Valse de Salon	2 0	"
"	L'oiseau moqueur	2 0	"
"	Parais à la fenêtre	2 0	"
"	Les joyeux Papillons	2 6	"
"	Bergerette	2 0	"
"	Danse Slave	2 0	"
GREIG, J.	Wedding March	1 6	L. M. P. Co.
GRENVILLE, A.	Little Gums	each 0 6	J. WILLIAMS.
"	No. 1. Wait till the clouds roll by.		
"	" 2. Blake's Grand March.		
"	" 3. Only a pansy blossom.		
"	" 4. True love. Gavotte.		
"	" 5. Sweet violets.		
"	" 6. When the leaves begin to turn.		
GRITTON, J. W.	Spring flowers	0 9	CZERNY.
HADOW, W. H.	Sonatina	3 0	AUGENER.
HANOVER EDITION OF CLASSICAL AND STANDARD WORKS. DUFF.	Marche Turque. A. Rubinstein	1 6	
"	Hélène. Grande Valse. Wolf		
"	Ienhaupt	2 0	
HARPER, F. J.	Scotia. Fantasia	2 0	DONAJOWSKI.
"	In the forge	2 0	"
"	After the fox	1 6	"
HEINRICH, E.	Innocence et Simplicité	1 3	FORSYTH.
"	Le premier chagrin	1 3	"
HENSELT	Henselt-Album	1 0	AUGENER.
HILL, W.	March in G	1 6	J. WILLIAMS.
"	Lullaby	1 6	"
INNES, E. J.	Impromptu	2 0	LUCAS.
KING, M. T.	Souvenir d'amitié. Reverie	2 0	AUGENER.
KLENGEL, A.	Canon and Fugue in A major	1 6	"
KORNFIELD, J.	Idina Gavotte	1 6	MORLEY.
KÜHNE, C. T.	Four Varlet Marches	2 0	LUCAS.
LAMOTHE, G...	En Palanquin. Marche Indienne	2 0	METZLER.
"	Estudiantina. Caprice Espagnol	2 0	HOPWOOD.
LANGE, G.	La course au clocher	2 0	ASHDOWN.
"	Diavolina. Morceau de Salon	1 6	"
"	Valse Champêtre	2 0	"
"	Glistening Diamonds	2 0	"
"	Blumenlied. Melodie	1 6	RANSFORD.
"	Edelweiss. Idylle	1 6	"
LAURENCE, J.	Danse des Saboteurs	2 0	WEEKES.
LE JEUNE, A.	Inez. Air de ballet	1 6	J. WILLIAMS.
"	La belle Paysanne	1 6	"
LICHNER, H...	Sonatine. No. 1, in C; No. 2, in E. No. 3, in G	each 1 6	DONAJOWSKI.
"	Chant du Printemps	1 6	"
"	Pensée Fugitive. Morceau de Salon	1 6	"
"	Une nuit étoilée	1 6	"
"	Le Carnaval de Cracovie	1 6	"
"	Dans la forêt	2 0	"
"	La Violette. Idylle	1 6	"
"	A l'Attaque. Galop militaire	2 0	"
"	Le rouet. Etude de Salon	1 6	"
"	Doux espoir. Bluettes	1 6	"
"	Aurore. Valse de Salon	1 6	"
"	Gabrielle. Idylle	1 6	"
"	Ducca's Polka	1 6	"
"	A Winter Tale. Caprice à la Polka	2 0	AUGENER.
LICKL, C. G...	Evening Bells. Idylle	1 6	"
LOYD, C. D...	Marche des Pelerins	2 0	L. M. P. Co.
LOESCHORN, A.	Childhood's Hours. Twelve Characteristic Pieces	each 0 6	ASHDOWN.
"	1. Sunday morning.		
"	2. The little postilion.		
"	3. Once upon a time.		
"	4. Gliding.		
"	5. Entreaty.		
"	6. The Cuckoo.		
"	7. The Hunt.		
"	8. Cradle Song.		
"	9. A little dance.		
"	10. The little soldier.		
"	11. Catch me if you can.		
"	12. Good night.		
LOGÉ, H.	La Farfalla. Danse Napoléon	2 0	JEFFREYS.
"	Idylle	1 6	FORSYTH.
LÖHR, H.	A Day Dream	1 6	PATEY.
MAKER, F. C.	Bourrée	1 6	"
MALLANDAINÉ	Almaviva Bolero	2 0	HOWARD.
MARKS, G. W.	1st Selection. "Beggar Student" (Millocker)	2 0	CHAPPELL.
"	2nd Selection. Ditto	2 0	BOOSEY.
MATTEI, T.	Fairy reverie	2 0	PATEY.
"	Esprit	2 0	"
"	Peine de Cœur	2 0	"

Composer.	Title.	Price (net).	Publisher.
MATTHAY, T.	Hommage à Chopin	2 0	L. M. P. Co.
MAUREL, A.	Scherzo	2 6	"
McEVoy, A.	Brilliant Fantasias	each 2 0	DONAJOWSKI.
"	1. Windsor.		
"	3. Tara.		
"	2. Holyrood.		
"	4. Harlech.		
NEWELL, J. E.	Elfin revels. Morceau de Salon	1 6	"
NEWMAN, F.	Midsummer Idylls	5 3	L. M. P. Co.
"	Single numbers	1 3	"
"	1. To the Skylark		
"	2. Hedge flowers.		
"	4. Wood dreams.		
"	5. In the churchyard.		
"	7. The first parting.		
"	9. Nocturne.		
NICODÉ, J. L.	Tarantella. Op. 13. No. 1	2 0	AUGENER.
PACHIER, J. A.	Tendresse. Morceau mélodieux	1 6	"
PADARAWSKI	Album de Mai. Scènes romantiques. No. 4. Barcarole	3 0	WILLCOCKS.
"	Dances Polonoises	2 0	"
PASCAL, F.	Piano compositions. No. 20. Rogues of the village	1 6	J. WILLIAMS.
PAUER, E.	Gleanings	each 2 0	AUGENER.
"	No. 20. Corelli, Concerto Grosso		
"	" 21. Haydn, "The Clock"		
"	" 22. Mozart, Adagio and two Minuets		
PERARO, E.	Pensées	5 0	"
PERCIVAL, F.	A Wreath of Roses	each 1 0	WOOD
"	No. 13. Fête des Fées.		
"	" 14. The flag that braved.		
"	" 15. Fleurs des Bois.		
"	CLASSIC LAYS	each 1 6	"
"	No. 1. Mozart. Air varied.		
"	" 2. Clementi. Rondo in C.		
"	" 3. Beethoven. Romance.		
"	" 4. Mozart. Kom lieber Mai.		
"	" 5. Clementi. Allegro in G.		
"	" 6. Beethoven. Rondino.		
"	" 7. Calcott. Forgive, blest shade.		
"	" 8. Lord, remember David.		
"	" 9. Clementi. Finale in C.		
"	" 10. Arne. Where the bee sucks.		
"	" 11. Clementi. Minuet.		
"	" 12. Mozart. Andante.		
PIRSCHER, V.	20 Variations on an old English air	2 0	L. M. P. Co.
PITT, P.	Menuet fantastique	2 0	AMOS.
PRUDENT, E.	L'Hirondelle. Etude (Pauer)	2 0	AUGENER.
REUBENS, S.	La Cachucha	0 6	DONAJOWSKI.
"	The streamlet	0 6	"
"	Quick March	0 6	"
"	Fairy dance	0 6	"
RICHARDS, B.	Pastorale	1 6	ASHDOWN.
ROBINSON, H.	Three sketches	1 6	L. M. P. Co.
"	Phantasie-Scenen	2 6	"
ROCHE, F.	Weber's last waltz	1 6	DONAJOWSKI.
ROCKSTRO, W.	By rushing weir. Impromptu	2 0	ASHDOWN.
"	La reine Margot. Gavotte	2 0	"
"	Rose de Noël. Valse brillante	1 6	FORSYTH.
"	L'Ancien régime	1 6	"
"	La Chasse aux papillons	1 6	"
RUBINI, G. J.	March of the Guards	1 6	MORLEY.
RUBINSTEIN, A.	Chants Espagnols. Arranged by G. Bial	1 6	WILLCOCKS.
"	Valse Allemagne	2 0	LUCAS.
SANGSTER, W.	Il Ballo	2 0	"
SCARSBROOK	La Sonnambula	1 6	WOOD.
"	Il Trovatore	1 6	"
"	Norma	1 6	"
"	Martha	1 6	"
"	La Traviata	1 6	"
"	Oberon	1 6	"
SCHARWENKA, P.	Fünf Klavierstücke. No. 1. Albumblatt	1 6	WILLCOCKS.
"	Capriccio	2 6	AUGENER.
SCHARWENKA, X.	Valses. Op. 44	2 6	AUGENER.
SCHÖNBURG, H.	Im Kindergarten. Book III	1 3	WILLCOCKS.
SCHUBERT, F.	Eight Impromptus	each 1 6	WEEKES.
"	No. 1. Op. 90. No. 1	1 6	"
"	" 2. Op. 90. No. 2	2 0	"
"	" 3. Op. 90. No. 3	1 6	"
"	" 4. Op. 90. No. 4	1 9	"
"	" 5. Op. 142. No. 1	2 0	"
"	" 6. Op. 142. No. 2	1 6	"
"	" 7. Op. 142. No. 3	1 9	"
"	" 8. Op. 142. No. 4	2 0	"
"	Scherzo in B flat	1 0	AUGENER.
SCHUMANN, G.	Valse brillante	2 0	WILLCOCKS.
SCHUMANN, R.	Waldscenen. Op. 82	1 0	AUGENER.
SHARPE, H. F.	Will o' the wisp	2 0	PATEY.
SIMMONS, E. K.	Racquet Galop	1 6	AUGENER.
SIVRAI, J. DE	Gavotte (Gluck)	2 0	PATEY.
SMALLWOOD	Fantasia. "The Beggar Student" (Millocker)	1 6	CHAPPELL.
"	Boosey.		
"	Mine again	1 6	MARSHALL.
"	Picciotto	1 6	"
"	Sooner or later	1 6	"
SMITH, CROSBY	Evening Memories. Nocturne	2 0	WEEKES.
"	Merry Spring. March	1 6	"
SMITH, SEYMOUR	Lady Betty. Old English dance	1 6	ASHDOWN.
"	Marche des Ménestrels	1 6	"

Composer.	Title.	Price (net).	Publisher.
SMITH, S.	Nell Gwynne (Planquette) ...	2 0	METZLER.
SPINDLER, F.	Wellenspiel. Op. 6 ...	1 6	LUCAS.
	Le Carillon. Scherzo ...	1 6	AUGENER.
SPINNEY, T. H.	Saltandum ...	2 0	NOVELLO.
STERICKER, A.	In the Forest ...	2 0	WILLCOCKS.
STIRLING, J.	The Flowers of the Forest. March ...	1 6	RANSFORD.
STOLZENBERG	Zwölf Stücke. 5 Books each ...	2 0	WILLCOCKS.
STURGES, E. J.	Danse Impromptu ...	1 6	AMOS.
SWIFT, G. H.	Sonata in C ...	3 0	NOVELLO.
TAYLOR, J. A.	Britannia. Fantasia ...	1 0	DONAJOWSKI.
"	Scotia ...	1 0	"
"	Cambria ...	1 0	"
"	Hibernia ...	1 0	"
THOMAS, H. ...	Piano Classics— No. 14. Chopin's Impromptu in A flat ...	1 6	J. WILLIAMS.
TOURVILLE ...	The pages' chorus ("La Cosaque") ...	1 6	"
TRAVERS, M.	Occasional march ...	2 0	WEEKES.
VALENTINE, J. U.	Ye Fancie Fayre Polka ...	2 0	ORSBORN.
VALMENCY, E.	Lila Gavotte ...	2 0	BOOSEY.
VERANO, E. ...	Minuet Caprice ...	1 6	WEEKES.
VILLE, O. DE	Gipsy chorus (Weber) ...	1 0	DONAJOWSKI.
VINCENT, G.	Chanson Anglaise ...	2 0	WEEKES.
VOLKMER, A.	Danse Villageoise ...	2 0	AMOS.
WALDMIER	Wait till the clouds roll by ...	1 6	B. WILLIAMS.
WALLIS, J. H.	Little Sketches ... each ...	1 3	ASHDOWN.
	No. 25. The Nautilus. Valsette. " 26. The wildgoose chase. " 27. Helter skelter. Galop. " 28. The cadets' march. " 29. Pit-a-pat polka. " 30. The wish.		

WATSON, M. ...	Round the World. A series of original pieces... each ...	1 6	BREWER.
	No. 1. Paris. Marche militaire. " 2. Poland. Cracovienne. " 3. Munich. Peasants' song. " 4. Neuchatel. Tyrolienne. " 5. Naples. Barcarole. " 6. Vienna. Ländler.		
WEPPART, C.	The Silent March ...	1 6	ORSBORN.
WEST, G. F.	Valse Joyeuse ...	1 6	DONAJOWSKI.
	Gleanings from the opera each ...	6	COCKS.
	No. 19. La Barbieri, No. 1 (Rossini). " 20. Ditto " 21. Euryanthe (Weber). " 22. Zampa (Herold). " 23. Pré aux clercs (Herold). " 24. Mahometto (Rossini). " 25. Parisina (Donizetti).		
WILLERT, E. ...	The Bohemian Girl (Balfie) ...	2 0	"
	Evening prayer ...	1 6	DONAJOWSKI.
	Sound the loud timbrel ...	1 6	"
WILLIAMS'S, J.	MARCH ALBUM. Edited by H. Farmer. No. 4 ...	1 0	J. WILLIAMS.
"	PIANO ALBUM. No. 3. Stray leaves. By Florian Pascal. ...	1 0	"
WILSON, D. ...	The sunny South ...	2 0	L. M. P. Co.
WINTER, A. DE	May flowers (Oesten) ...	1 6	DONAJOWSKI.
	Oberon (Favarger) ...	1 6	"
WOLFF, B. ...	Instructive Klavier Compositionen. Op. 120. Kinderball ...	1 6	WILLCOCKS.
WOYCKE, E. ...	Three Melodious Sketches. No. 3. Night ...	1 6	METZLER.

## DUETS.

ALBUM. Vol. II. ...	...	1 6	AUGENER.
ASCH, G. ...	Girandole. Graceful Dance ...	2 0	CRAMER.
	The rolling drums. March ...	2 0	"
DE LORME, A.	Blumenlied (Lange) ...	1 6	DUFF.
	Edelweiss (Lange) ...	2 0	"
"	Fairy Waltz (Reissiger) ...	1 6	"
"	La Chatelaine (Leduc) ...	2 0	"
"	La Gazelle (Wollenhaupt) ...	2 0	"
"	Largo (Handel) ...	1 6	"
"	Minuet (Boccherini) ...	1 6	"
"	The Shepherd Boy (Wilson) ...	1 6	"
"	Violetta. Polka Mazurka (Faust) ...	1 6	"
FAHRBACH, P.	Souvenir de Belgrade. Marche Chanson Bkarnaise ...	2 0	HOFWOOD.
GREGH, L. ...	ème Valse de Salon ...	3 0	WILLCOCKS.
"	Parais à la fenêtre ...	3 0	"
"	Bergerette ...	3 0	"
"	Danse Slave ...	2 6	"
HANDEL ...	Concordia. Six Pieces (E. Pauer) ...	1 0	AUGENER.
HATTERSLEY	Valse Caprice ...	2 0	LUCAS.
MACKENZIE	Ballet Music and Rustic March from "Colomba" (arranged by E. Silas) ...	4 0	NOVELLO.
"	La Belle Dame sans Merci (arranged by E. Silas) ...	5 0	"
"	Second Scotch Rhapsody (Burns). Arranged for two pianos by G. Alibrandi ...	5 0	"
MAKER, F. C.	Bourrée ...	2 0	PATEY.
MOSZKOWSKI	Trois Morceaux. Op. 17. No. 1. Polonaise; No. 2. Minuet; No. 3. Walzer ... each ...	2 6	AUGENER.

Composer.	Title.	Price (net).	Publisher.
MOSZKOWSKI	From Foreign Parts. Op. 23. No. 1, Russia; No. 2, Germany; No. 3, Spain; No. 4, Poland; No. 5, Italy; No. 6, Hungary ... each ...	1 6	AUGENER.
PARKER, H. ...	The Fairies' Trust ...	2 0	CRAMER.
ROWLAND, C. ...	Two Dances in Slavish style (F. J. Sawyer) ...	3 0	WILLCOCKS.
SMALLWOOD ...	Home Treasures ... each ...	1 6	COCKS.
	No. 29. O fair dove. " 30. O ye tears. " 31. When the ship comes home. " 32. When sparrows build. " 33. Down where the bluebells. " 34. She sang among the flowers. " 35. Your boy in blue. " 36. Raindrops patter. " 37. Jenny of the mill. " 38. Beautiful leaves. " 39. Moonlight on the ocean. " 40. Only one to bless. " 41. Oh! hide not my heart. " 42. Dream faces ...		
SMITH, SYDNEY	Nell Gwynne (Planquette) ...	1 6	MARSHALL.
"	St. Paul (Mendelssohn) ...	3 0	METZLER.
"	The Bohemian Girl (Balfie) ...	3 0	ASHDOWN.
"	Rienzi (Wagner) ...	3 0	"
"	Romeo and Juliet (Bellini) ...	3 0	"
SPOHNHOLTZ, A.	Scherzo brillant, en forme d'un grand galop ...	1 0	AUGENER.

## DANCE MUSIC.

## SOLO.

ALLEN, T. ...	Sounds of love Valse ...	2 0	WOOD.
ASCH, G. ...	La Castanetta (Castanet Dance) ...	2 0	J. WILLIAMS.
	Puppentanz (Doll's Dance) ...	2 0	JEFFREYS.
BARRINGER, E.	Ye fancies fayre Mazurka ...	2 0	L. M. P. Co.
BROOKE, M. ...	Love's young dream Waltz ...	2 0	"
BUCALOSSE, P.	Sweet Violets Waltz ...	2 0	METZLER.
	Simpatica Waltz ...	2 0	"
CAVENDISH MUSIC BOOKS: No. 74. German Waltzes, by Strauss, &c. ...	...	1 0	BOOSEY.
CHEERSEIDE, J.	Joséphine Valse ...	2 0	L. M. P. Co.
CLENDON, H.	Shadowland Valse ...	2 0	AMOS.
COOTE, C. ...	Old London Lancers ...	2 0	CHAPPELL.
"	The Beggar Student Lancers ...	2 0	BOOSEY.
CORRI, W. ...	The Flowers of Versailles. Vocal Minuet ...	2 0	WEEKES.
DAWES, A. ...	The Bournemouth Polka ...	1 6	DONAJOWSKI.
DEACON, C. ...	Les Primevères Valse ...	2 0	L. M. P. Co.
DECKER, H. ...	Forest Ferns Waltz ...	1 6	JEFFREYS.
DECKER, T.	Joyeux Postillon Polka ...	1 6	WEEKES.
DELMIRCK, G.	Le Zephyr Polka ...	2 0	CHAPPELL.
DOBIGNY, A.	The Jolly-Polly-Dolly Polka ...	1 6	DONAJOWSKI.
DODWELL, S.	Old London Waltz ...	2 0	FRANCIS.
ELVEY, E. M.	Delizia Valse ...	2 0	WEEKES.
FAHRBACH, P.	Adieux à Copenhague ...	2 0	HOFWOOD.
"	Nathalie. Suite de Valses ...	2 0	"
"	Ma Mignonne. Polka-Mazurka ...	2 0	"
"	Tout ma seule pensée. Polka ...	2 0	"
"	Le Perce-neige. Polka-Mazurka ...	2 0	"
"	Les Minstrels Quadrille ...	2 0	"
"	Un soir à Madrid. Suite de Valses ...	2 0	"
FIANDRA, P. ...	The Silver Thames Waltz ...	2 0	COCKS.
FLEMING, G. ...	A night in June. Waltz ...	2 0	BOOSEY.
FRAYLING, W.	The Summer Fête Polka ...	1 6	ASHDOWN.
FREEMAN, C.	The Jolly Polka ...	1 6	"
GUNDEL, J.	State Ball Waltz ...	2 0	MARSHALL.
HEINRICH, F.	Sunset Dreams. Valse ...	2 0	WEEKES.
HERZEN, R.	The Royal Hunt Waltz ...	2 0	METZLER.
HOWELLS, G.	The Birthday Waltz ...	2 0	DONAJOWSKI.
HUTCHISON	True love is sweet Waltz ...	2 0	MARSHALL.
KÉLER BÉLA	Polemische Takte Waltz ...	2 0	WILLCOCKS.
KOTTAUN, C.	La Fiancée. Polka-Mazurka ...	2 0	FRANCIS.
LARDELLI, G.	Narina Valse ...	2 0	DUFF.
LEVAY, A. ...	Clarice Waltz ...	2 0	METZLER.
LOWTHIAN, C.	Fährwühl Valse ...	2 0	CHAPPELL.
MATLAND, P.	Minerva Waltzes ...	2 0	PATEY.
MCÉVOY, A. T.	The Calendar Polka ...	0 6	DONAJOWSKI.
"	Dans les Champs Valse ...	2 0	"
MEISSLER, J. ...	Sooner or later Waltz ...	2 0	MARSHALL.
"	Little Mandarin Polka ...	1 6	"
MONTEFIORE	Chic-a-choc Valse ...	2 0	COCKS.
MONTEFIORE	Spirit of the night Waltz ...	2 0	DONAJOWSKI.
MORA, A. L. ...	Comme il faut Polka ...	2 0	HOFWOOD.
MULLEN, L. ...	Il Corricolo Galop ...	0 6	B. WILLIAMS.
MURRAY, Lady	The Prince of Wales Waltz ...	2 0	L. M. P. Co.
OLMA, C. ...	Some one. Valse ...	2 0	B. WILLIAMS.
PROPERT, W. A.	Cinderella Valse ...	2 0	L. M. P. Co.
ROUND, H. ...	Doing and Hoping Waltz ...	2 0	PITMAN.
RUSSELL, H. ...	Terpsichore Waltz ...	2 0	FORSYTH.
SKENE, D. A. ...	The Zigzag Polka ...	1 6	WEEKES.
SOLOMON, E. ...	Saucebox Polka ...	2 0	DUFF.
"	Fanchon Polka ...	1 6	COCKS.
"	Lillian Waltz ...	2 0	DUFF.
SWEDISH AND NORWEGIAN COUNTRY DANCE ...	...	0 6	FRANCIS.
THÉRÈSE ...	Erica (Heather) Valse ...	2 0	"



Composer.	Title.	Price (net).	Publisher.
WALDEUFEL	Les Fleurs Valse ...	2 0	METZLER.
WESTERBY, H.	Margarina Valse ...	2 0	WEEKES.
WHEELER, L.	Sea-breeze Polka ...	2 0	CHAPPELL.
WILCOCKSON	Toi seule Valse ...	2 0	L. M. P. Co.
WILLIAMS, W.	The rival blues Polka ...	2 0	FRANCIS.
YEO, F. C.	Sylvesta Valse ...	2 0	WOOD.

## DUETS.

COOTE, C.	Old London Lancers ...	2 0	CHAPPELL.
"	The Beggar Student Lancers ...	2 0	BOOSEY.
"	Nell Gwynne. Quadrille ...	2 0	METZLER.
"	Nell Gwynne. Polka ...	2 0	"
DELBRECK, G.	The Zephyr Polka ...	2 0	CHAPPELL.
FAHRBACH, P.	Adieux à Copenhague ...	2 0	HOPWOOD.
"	Nathalie. Suite de Valses ...	2 0	"
"	Ma Mignonne. Polka-Mazurka ...	2 0	"
"	Toi ma seule pensée. Polka ...	2 0	"
"	Les Minstrels Quadrille ...	2 0	"
HUTCHISON ...	True love is sweet Waltz ...	2 0	MARSHALL.
LIDDELL ...	Nell Gwynne. Waltz ...	2 0	METZLER.
"	Nell Gwynne. Galop ...	2 0	"
"	Nell Gwynne. Lancers ...	2 0	"
LOWTHIAN, C.	Fahrwohl Valse ...	2 0	CHAPPELL.
MEISSLER, J.	Sooner or later Waltz ...	2 0	MARSHALL.
MORA, A. L.	Comme il faut Polka ...	2 0	HOPWOOD.
OLMA, C.	Some one. Valse ...	2 0	B. WILLIAMS.
WHEELER, L.	Sea breeze Polka ...	2 0	CHAPPELL.
WILLIAMS, W.	Toi seule Valse ...	2 0	"
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FRICKER, J. F.	Andante grazioso ...	1 0	ASHDOWN.
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HELE, J.	The Mayor's Procession March ...	2 0	NOVELLO.
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"	" 14. Two Preludes ...	1 0	"
"	" 15. Marche religieuse ...	1 0	"
READ, F. J.	Allegretto ...	2 0	L. M. P. Co.
SANGSTER, W.	Elegy ...	2 0	WEEKES.
SELBY, B. L.	Andante and Fugue ...	1 6	NOVELLO.
"	Pastorale and Melody in A flat ...	1 6	"
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"	March in G ...	1 0	DONAJOWSKI.
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SPARK, Dr. W.	The Organist's Quarterly Journal. Part lxiii. ...	5 0	NOVELLO.
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"	As pants the hart (Spohr) ...	1 0	"
"	Bridal Chorus (Wagner) ...	1 0	"
"	Adagio (Mendelssohn) ...	1 0	"
"	Reminiscence (Schumann) ...	1 0	"
"	Priests' March (Mozart) ...	1 0	"
"	March Héroïque (Schubert) ...	1 0	"
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WAGNER, O.	Sonata ...	1 6	NOVELLO.

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COWARD, J. M.	American Organ Journal, No. 10 ...	1 6	"

## HARMONIUM AND PIANOFORTE.

GOUNOD, CH.	Gallia. The Accompaniments arranged by T. E. Aylward ...	2 6	NOVELLO.
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## INSTRUMENTAL MUSIC.

## PIANOFORTE AND VIOLIN.

Composer.	Title.	Price (net).	Publisher.
ALTHAUS, B.	Gavotte Mignonne ...	1 0	DONAJOWSKI.
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"	Air Suédois Varié ...	1 0	"
BEAZLEY, J. C.	Minuit. Nocturne (Donajowski) ...	1 6	"
"	Pleasing Strains ... each	1 6	WOOD.
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"	" 2. The last rose of Summer		"
"	" 3. Auld lang syne		"
"	" 4. The blue bells of Scotland		"
"	" 5. March of the men of Harlech		"
"	" 6. Keel row		"
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"	The Violinist's Album. No. 3 ...	1 6	"
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"	" 6. Canzonetta.		"
DANGLA, C.	La Marseillaise ...	2 0	CHANOT.
DRANE, J. C.	Church Parade March ...	1 6	DONAJOWSKI.
DYER, A. E.	Arne's Air and Gavotte ...	2 0	WOOD.
ERNST, H. W.	Elegie avec Introduction de Louis Spohr ...	1 6	DONAJOWSKI.
FARMER, H.	Princess Ida. Fantasia ...	2 6	CHAPPELL.
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LE JEUNE, A.	Evening Song ...	1 6	DAVISON.
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"	No. 1. Gavotte. Each.		"
"	" 2. Corrente. Corelli.		"
"	" 3. Since first I saw your face. Ford.		"
"	" 4. Where the bee sucks. Arne.		"
"	" 5. As when the dawn. Handel.		"
"	" 6. A reminiscence. Anon.		"
"	" 7. Blumenlied. Lange.		"
"	" 8. Ballet Music ("Rosamond"). Schubert.		"
"	" 9. Gavotte de la Cour. Fliege.		"
"	" 10. Chant sans paroles. Tschakowsky.		"
"	" 11. Ecoutez moi. Funke.		"
"	" 12. Scherzo Galop. Mander.		"
PAPINI, G.	Cracovienne ...	1 3	CHANOT.
"	Kreutzer Sonata ...	1 6	"
"	Raff. Cavatina ...	1 0	"
"	Gavotte ...	2 0	"
"	Marche Nuptiale ...	2 0	"
"	Rameau. Chanson Villageoise ...	1 6	"
"	Petite Serenade Melancolique ...	1 0	"
"	Peu-Pollet ...	3 6	"
PHILIPS, J.	Katinka. Mazurka de Salon ...	1 6	DONAJOWSKI.
PLEVEL, J. J.	Six Sonatinas. Op. 48 (F. Hermann) ...	2 0	AUGENER.
REYNOLDS, E.	Blue bells of Scotland ...	1 0	DONAJOWSKI.
"	Keel Row ...	1 0	"
"	Auld Lang Syne ...	1 0	"
VANNI, A.	The Patrol March ...	1 6	B. WILLIAMS.
WEEKES, F.	Cavatina. Raff ...	1 6	WEEKES.

## DUETS.

DUFAURE, A.	Class Duos (2 violins) ... each	1 3	COCKS.
"	No. 1. Alexis (German).		"
"	" 2. Peaceful eve (Beethoven).		"
"	" 3. Resting (Ferraris).		"
PLEVEL, J. J.	Six Sonatinas. Op. 48. F. Hermann (violin and flute) ...	2 0	AUGENER.
FAXING, E.	Allegro sostenuto (violin and clarinet, with piano accompaniment) ...	2 6	LUCAS.
HILL, H. W.	Slumber Song (piano and viola) ...	1 6	J. WILLIAMS.

## TRIOS.

PLEVEL, J. J.	Six Sonatinas. Op. 48. F. Hermann (piano, violin, and violoncello) ...	2 6	AUGENER.
"	Ditto (piano, flute, and violoncello) ...	2 6	"
"	Ditto (piano and two violins) ...	2 6	"
"	Ditto (piano, flute, and violin) ...	2 6	"
"	Ditto (flute, violin, and violoncello) ...	2 6	"
"	Ditto (two violins and violoncello) ...	2 6	"

## PIANOFORTE AND VIOLONCELLO.

Composer.	Title.	Price (net).	Publisher.
ABERNETHY...	Romance ...	2 0	L. M. P. Co.
HILL, H. W...	Slumber Song ...	1 6	J. WILLIAMS.
HOLLMAN, J...	Elegie ...	2 0	LUCAS.
MORLEY, F. W.	An Album Leaf ...	2 0	WEEKES.
"	Bourree ...	1 6	"
NEWELL, J. E.	Trois Morceaux de Salon:—		DONAJOWSKI.
"	No. 1. Berceuse ...	1 6	"
"	" 2. Romance ...	1 6	"
"	" 3. Menuet and Trio ...	1 6	"
WEEKES, F...	Cavatina (Raffi) ...	1 6	WEEKES.

## QUARTETS.

PLEYEL, J. J.	Six Sonatas, Op. 48, F. Hermann (two violins, tenor, and violoncello) ...	2 6	AUGENER.
"	Ditto (flute, violin, tenor, and violoncello) ...	2 6	"
"	Ditto (piano, violin, tenor, and violoncello) ...	3 0	"
"	Ditto (piano, flute, tenor, and violoncello) ...	3 0	"

## QUINTETS.

GERMAN, J. E.	The Guitar, pizzicato piece ...	1 6	L. M. P. Co.
PLEYEL, J. J.	Six Sonatas, Op. 48, F. Hermann (piano, two violins, tenor, and violoncello) ...	3 0	AUGENER.
"	Ditto (piano, flute, violin, tenor, and violoncello) ...	3 0	"

## SEPTETS.

ASCH, G.	Girandole. Graceful Dance ...	1 0	CRAMER.
"	The rolling drums March (Octuor) ...	2 0	"
FAHRBACH, P.	Souvenir de Belgrade Marche ...	1 0	HOPWOOD.

## PIANOFORTE AND FLUTE.

BECKERT, O...	Nell Gwynne (Planquette) (Fluteplayer's Journal, 2nd series) ...	2 6	RUDALL.
MOZART	Il mio tesoro ...	1 6	"
PLEYEL, J. J.	Six Sonatas (F. Hermann). Op. 48 ...	2 0	AUGENER.
YOUNG, J. H.	Irish Airs ...	1 6	RUDALL.
TERSCHAK, A.	Spring (Fluteplayer's Journal, 1st series) ...	2 6	"

## VIOLIN.

FARMER, H...	Nell Gwynne (Planquette) ...	1 6	METZLER.
WILLIAMS'S VIOLIN DANCES.	Book II. ...	1 6	J. WILLIAMS.
TERRY, E. R...	Favourite Airs from "Princess Ida" ...	1 6	CHAPPELL.

## ORCHESTRAL MUSIC.

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BENEDICT, Sir J.	St. Peter. An Oratorio ...	63 0	NOVELLO.
SPOHR, L.	Calvary (Des Heilands Letzte Stunden) ...	42 0	"

## ORCHESTRAL PARTS.

ASCH, G.	Girandole. Graceful Dance ...	1 6	CRAMER.
"	The rolling drums. March ...	2 8	"
BARRI, O. H.	Ye olde Dance ...	1 0	AMOS.
BISHOP, Sir H.	Come o'er the brook. Glee ...	2 6	NOVELLO.
"	Now, by day's retiring lamp. Quintet ...	3 6	"
"	The Chough and Crow. Trio and Chorus ...	5 0	"
"	The Fisherman's Good night. Glee ...	2 0	"
"	To see his face. Round ...	3 0	"
"	Now tramp o'er moss and fell. Chorus ...	4 3	"
"	Blow, gentle gales. Quintet ...	2 9	"
"	O, by rivers ...	3 3	"
BOOSEY'S STRING BAND MAGAZINE: No. 72.	The reaper and the flowers (Cowen) ...	1 0	BOOSEY.
"	Only once more (Moir) Ditto ...	2 0	"

Composer.	Title.	Price (net).	Publisher.
BOOSEY'S STRING BAND MAGAZINE: No. 73.	True hearts Waltz (Mirel) ...	Small Band 1 0 Full Band 2 0	BOOSEY.
" 74.	Esmeralda Valse (La-mothe) ...	Small Band 1 0 Full Band 2 0	"
BURNETT, A...	Intermezzo (Strings, 2 Flutes, Oboe, and Timpani) ...	2 0	L. M. P. Co.
CLENDON, H.	Amarillis. Danse joyeuse ...	2 0	COCKS.
FAHRBACH, P.	Souvenir de Belgrade. Marche The Dead March in Saul. Arranged by Sir M. Costa ...	1 6	HOPWOOD.
PARKER, H.	Jerusalem. Song ...	1 6	CRAMER.
ROSSINI	Moses in Egypt. Harp part... Organ part ...	1 6 2 6	NOVELLO.
SHINN, G.	March of the Jewish Warriors. With Chorus. From "The Victories of Judah" ...	3 3	"
STAINER, J.	St. Mary Magdalen. A Sacred Cantata ...	31 6	"

## MILITARY BAND.

ASCH, G.	The rolling drums. March (Reed band) ...	4 0	CRAMER.
"	The rolling drums. March (Brass band) ...	3 4	"
BOOSEY'S CHURCH PARADE JOURNAL	No. 183. Three Quick Marches 183a. A Maid of Kent. 184. Fantasia "Erin" (Kappay) ...	1 0 1 0	BOOSEY.
BOOSEY'S BRASS BAND JOURNAL	No. 185. Quadrille "New Promenade (Coote) ...	1 0	"
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BUCALOSS, P.	Simpatica Waltz ...	5 0	METZLER.
"	Ditto (Brass) ...	2 0	"
LEVAY, A.	Clarice Waltz ...	5 0	"
"	Ditto (Brass) ...	2 0	"
MORA, A. L.	Comme il faut Polka ...	15 0	HOPWOOD.
OLMA, C.	Some one. Valse (Brass) ...	2 0	B. WILLIAMS.
PETRELLA	Selection from Opera "Marco Visconti" ...		BOOSEY.
QUEEN'S JOURNAL FOR LARGE OR SMALL BRASS BANDS:	No. 1. Going to market Waltz (C. Godfrey) ...	1 0	"
"	2. True Hearts Waltz (Mirel) ...	1 0	"
"	3. Only once more (Moir) Never to know (Marzials) ...	1 0	"

## DANCE MUSIC.

## SEPTETS.

ASCH, G.	Puppentanz (Doll's Dance) Octuor ...	1 0	JEFFREYS.
BUCALOSS, P.	Simpatica Waltz ...	1 4	METZLER.
COOTE, C.	Old London Lancers ...	1 0	CHAPPELL.
"	The Beggar Student Lancers ...	1 0	BOOSEY.
DELRUCK, G.	Le Zephyr Polka ...	1 0	CHAPPELL.
DODWELL, S.	Old London Waltz ...	1 0	FRANCIS.
FAHRBACH, P.	Adieu à Copenhague Polka ...	1 0	HOPWOOD.
"	Nathalie. Suite de valse ...	1 0	"
"	Ma Mignonne. Polka-Mazurka ...	1 0	"
"	Tout ma seule Pensee. Polka ...	1 0	"
"	Le Perce-neige Polka-Mazurka ...	1 0	"
"	Les Minstrels Quadrille ...	1 0	"
"	Un soir à Madrid. Suite de Valse ...	1 0	"
KOTTAUN, C.	La Fiancée. Polka-Mazurka ...	1 0	FRANCIS.
LEVAY, A.	Clarice Waltz ...	1 4	METZLER.
LOWTHIAN, C.	Fahrwohl Valse ...	1 0	CHAPPELL.
MORA, A. L.	Comme il faut Polka ...	1 0	HOPWOOD.
OLMA, C.	Some one. Valse ...	1 0	B. WILLIAMS.
SOLOMON, E.	Lillian Waltz ...	1 0	DUFF.
THEËRESE	Saucebox Polka ...	1 0	"
WHEELER, L.	Erica (Heather) Valse ...	1 0	FRANCIS.
"	Seabreeze Polka ...	1 0	CHAPPELL.
"	Tot seule Valse ...	1 0	"
WILLIAMS, W.	Old London Quadrilles ...	1 0	FRANCIS.

## FULL ORCHESTRA.

Composer.	Title.	Price (net).	Publisher.
ASCH, G. ...	Puppentanz (Doll's Dance) ...	1 6	JEFFREYS.
BUCALOSI, P. ...	Simpatia Waltz ...	2 0	METZLER.
COOTE, C. ...	Old London Lancers ...	2 0	CHAPPELL.
" ...	The Beggar Student Lancers ...	2 0	"
DELBRUCK, G. ...	Le Zephyr Polka ...	2 0	CHAPPELL.
DODWELL, S. ...	Old London Waltz ...	1 6	FRANCIS.
FAHRBACH, P. ...	Adieux à Copenhague Polka ...	1 6	HOPWOOD.
" ...	Nathalie. Suite de Valses ...	1 6	"
" ...	Ma Mignonne Polka-Mazurka ...	1 6	"
" ...	Toi ma seule Pensée. Polka ...	1 6	"
" ...	Le Perce-neige Polka-Mazurka ...	1 6	"
" ...	Les Minstrels Quadrille ...	1 6	"
" ...	Un soir à Madrid. Suite de Valses ...	1 6	"
KOTTAUN, C. ...	La Fiancée. Polka-Mazurka ...	1 6	FRANCIS.
LEVY, A. ...	Clarice Waltz ...	2 0	METZLER.
LOWTHIAN, C. ...	Fahrwohl Valse ...	2 0	CHAPPELL.
MORA, A. L. ...	Comme il faut Polka ...	1 6	HOPWOOD.
OLMA, C. ...	Some one. Valse ...	1 6	B. WILLIAMS.
SOLOMON, E. ...	Fanchon Polka ...	2 0	COCKS.
" ...	Lillian Waltz ...	1 6	DUFF.
" ...	Saucebox Polka ...	1 6	"
THÉRÈSE ...	Erica (Heather) Valse ...	1 6	FRANCIS.
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" ...	Ditto (small orchestra) ...	1 4	"
WHEELER, L. ...	Seabreeze Polka ...	2 0	CHAPPELL.
" ...	Toi seule Valse ...	2 0	"
WILLIAMS, W. ...	Old London Quadrilles ...	1 6	FRANCIS.

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